This is a reproduction of a library book that was digitized by Google as part of an ongoing effort to preserve the information in books and make it universally accessible.



https://books.google.com

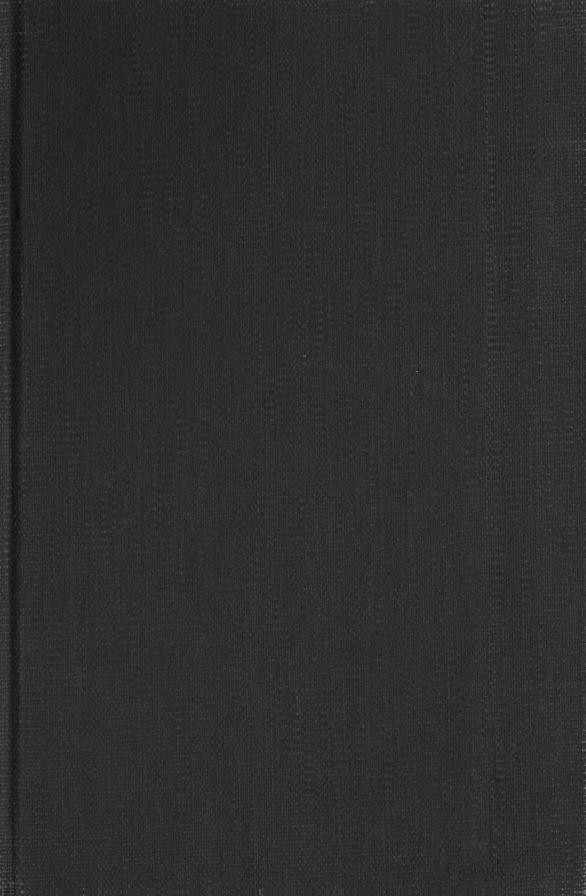


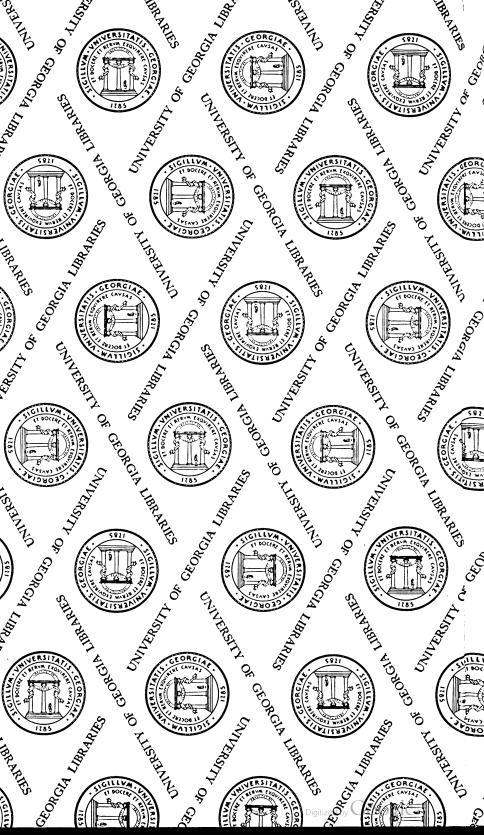
This is a reproduction of a library book that was digitized by Google as part of an ongoing effort to preserve the information in books and make it universally accessible.

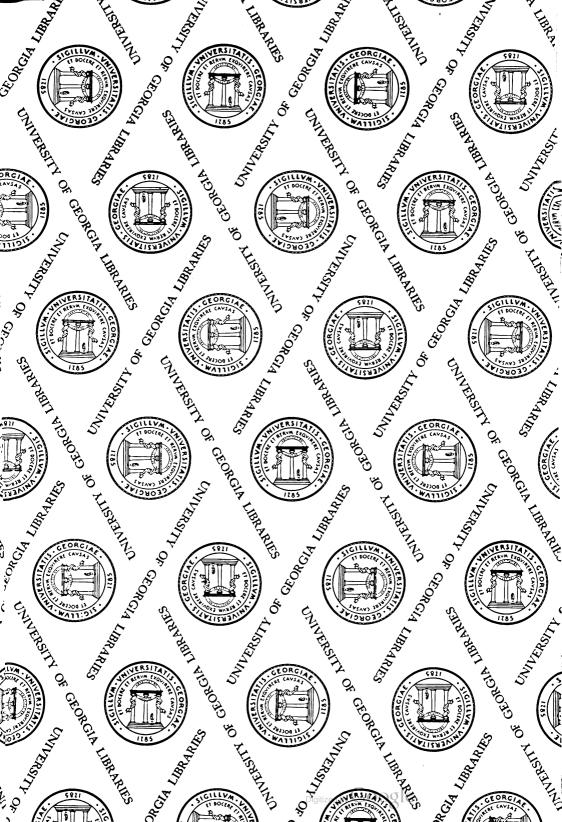


https://books.google.com









GRI J861 V. 19-20

115 51

THE JOURNAL OF AMERICAN FOLK-LORE

VOLUME XIX-20



MDCCCCVI

Reprinted with permission of the American Folklore Society by
KRAUS REPRINT CORPORATION
New York 17, New York
1963

Copyright, 1900, By THE AMERICAN FOLK-LORE SOCIETY

Ali righis reserved.

Printed in the United States of America

and title page? Imperfect volumes delay return of binding. Thanks.

BOUND BY THE NATIONAL LIBRARY BINDERY CO. OF GA.

and title page? Imperfect volumes delay return of binding. Thanks.

BOUND BY THE NATIONAL LIBRARY BINDERY CO. OF GA.

feeling and ethical sense; in the main, his pristine worship might be regarded as a system of conceptions founded on a direct reaction to nature. The phenomena of the external world, interpreted as the expression of divine purpose, by a regular descent reflected themselves in mythology; actions of gods passed into narratives of heroes, these into the fireside tales of the modern world; folk-song and folk-tale were to be considered as the detritus of myth. It was believed that such body of traditions formed the peculiar possession of a single people, transmitted without serious admixture from generation to generation, and expressing the peculiar mentality of the race to which it belonged.

To the English public, F. Max Müller became the interpreter of such conceptions, and through his presentation the theory of the solar myth for a brief period reigned in current literature. Such explanation was connected with the habit of view, according to which primitive methods of thought and expression radically differed from those of recent time. Men, this author supposed, had once possessed a language-making faculty, in virtue of which an external stimulus produced its effect in sound; a word was the echo of the organism to such impulse. In this manner, in early ages, were formed roots of language; at a later day, when no longer needed, the faculty became atrophied. Similarly with legend; there had been a myth-making age, in which thanks in part to the condition imposed by language, numerous histories had arisen respecting divine beings; after such mental stock had been supplied, followed a period of reflection and combination. Aryan folk-lore, according to this theory, constituted an inheritance from the remote Aryan past; each branch of the Arvan family retained and modified traditions, which would express the mental qualities of each special people.

The sudden ruin of this hypothesis was owing in part to more exact knowledge, but in part also to the presumptions derived from other fields of study. Cataclysmic explanations of creation came to be discredited; the belief gained ground that natural laws had not varied, and that the same causes formerly at work were working to-day.

In opposition to Müller, it was argued that language required no "rhematic" or word-making period; forces now active were sufficient to have produced the linguistic outfit. So in regard to myth; it was more in accord with scientific tendencies to assume that there never had been a time in which the organism corresponded more directly than at present to natural influences, or that mankind had ever possessed a direct and simple relation to nature. Far from supposing an ancient mythopœic age, investigators were more inclined to assume that the myth-making faculty is as existent now as in

any former period, however much the increasing habit of reflection, the veto of a larger experience, may negative inclinations in this direction.

The prejudice against the Aryan theory, arising from the desire to bring theories of human history into accord with general scientific conceptions, was confirmed by special investigations. Research could not proceed far without the discovery that the material of folklore was European rather than national; in particular, it came to be known that the märchen of Grimm, save in language, were scarce more German than they were English, French, Spanish, or Italian. In place of hereditary transmission from a remote past, began with more and more confidence to be asserted the view of relatively recent borrowing. In this manner, the attractive doctrine which had set down popular traditions as the voices of the different peoples fell into total ruin; it came to be perceived, that instead of being peculiarly the expression of national characteristics, traditional literature is a racial product than is written literature.

Benfey had argued that the real source of European folk-tales was to be found in collections of Oriental tales which through written record had become popular in Europe, and which, as he thought, had given birth to a vast body of western prose and verse. discussion, the weak point was the very slender relation of the Occidental narratives to those from which they were held to have been borrowed. In 1886, the learning of E. Cosquin gave more weight to the theory, by taking into account the great body of oral folk-lore; proving beyond a doubt the identity of many European and Asiatic märchen, he supposed the former borrowed from the latter, ultimately from India. In his examination of English ballads, Francis James Child showed that these, as a rule, belonged not to a national, but to a West-European vine. This knowledge, however, found slow acceptance in England. In 1891, when the author of this article attended the Second International Folk-Lore Conference, it was still generally held by English students of folk-lore that popular traditions were local and racial, and had descended from a prehistoric national past; the resemblance of narratives and beliefs found in different countries might arise, it was still thought, from that independent origination which implies only the like action of the human mind. On the other hand, in the example of a single tale, the most widely diffused of all human compositions, the writer pointed out that in England, Ireland, France, Germany, Russia, and Cashmere, in the "Arabian Nights" and in Buddhist scripture, the story of the bird-wife has entered as a whole; that in all cases its outline and the course of its modifications could be traced, and that it must be regarded as having migrated by way of translation, in the same manner as the "Pilgrim's Progress" or "Robinson Crusoe" might migrate. For the process of such dissemination I proposed a rule, namely, that in folk-lore as in civilization diffusion takes place from the higher culture to the lower; whenever two races are in culture-contact, the more civilized, itself comparatively unaffected, bestows on its neighbor the entirety of its ideas and traditions. The valve is open in the flow from information from the superior to the inferior, but (with rare exceptions) closed in the inverse direction. This principle, not yet generally adopted, appears to me to furnish a safe canon of guidance, of which too much cannot be made.¹

Within the past decade, the hypothesis of diffusion has won a final victory, and so far as Europe is concerned is not now questioned. American studies seem to establish the same relation, inasmuch as they show that particular tales have wandered from one end of the continent to the other; while the rapid modification of aboriginal traditions under the influence of contact with civilized persons, the speedy absorption of European folk-lore, furnishes the most striking example of the law, according to which a superior neighbor remodels the ideas of an inferior with whom it comes into touch.

The most interesting effect of this change of view is the different attitude which it inspires toward racial tendencies and acquirements. Instead of a closed race, handing down from generation to generation its own stock of ideas and beliefs, we are offered only a stock of opinions and traditions common to a whole continent, migrating with disregard of the barriers offered by descent or language, perpetually becoming differentiated into new forms, which in their turn spread from centres of culture, varying with all degrees of rapidity,

¹ The International Folk-Lore Congress, 1891. Papers and Transactions. London, 1892, p. 64. The class of folk-tales considered is that of narratives which have found acceptance in many countries, and the metaphor used for illustration is that of a species of vegetable which has originated in a remote civilization, and has differentiated itself into new varieties, possessing certain advantages, which in the course of commercial intercourse are carried into distant regions, and may even supersede the original plant in its first habitat. That there can be any such thing as a theory of folk-tales in general I have always expressly denied. See a paper on the "Theory of Diffusion of Folk-tales" (vol. vii, p. 14). Professor Gummere is therefore wrong when for the second time, not having noticed my correction (vol. x, p. 337), he ascribes to me the doctrine which makes "the folk-tale a degenerate form, in low levels of culture, of something composed on higher levels." (Beginnings of Poetry, p. 179.) To point out the various inaccuracies of the statement would require space not at my disposal; I have never said or imagined that folktales are found only in low conditions of culture, or that they were composed amid a higher culture than that in which they have been collected. What is true and demonstrable is that Norse folk-tales, for example, take on wilder forms as a result of transmission to Lapps, while on the lips of American Indians European märchen absorb aboriginal elements.

now in a few years so establishing themselves in a new region as to supplant the ancient flora, now, with obstinate conservatism, maintaining themselves without essential change for two millenniums. The phenomena of traditionology, if the term may be allowed, have therefore some resemblance to those of botany.

In examining the problem of diffusion from country to country, we are only contemplating, on a magnified scale, that of diffusion from individual to individual. A particular European tale, as we have seen, is likely not to be autochthonous, but to have migrated into the country where we find it established; it belongs not to Germany or England alone, but to many lands; tracing back its history, we should find, if the evidence were adequate, one locality, European or Asiatic, from which it had been borrowed. The same process would apply to the different districts of the original country, to cantons of the district, and families of the canton. In the end, the tale, though now world-wide, would be found to have proceeded from the mind of one narrator, whose mentality it would originally have represented.

We may now ask, in how far is this single authorship consistent with the possession of those collective characteristics which are attributed to folk-lore? Reflection points out that these qualities, so far as they really exist, are perfectly consistent with ultimate reference to individual minds.

In the first place, too much importance cannot be assigned to the most salient property of folk-lore, namely, its communication by word of mouth. In the case of a written document, the original remains; if imitators modify the composition, it may still be possible, by recourse to the original, to determine the method of development and degree of deviation. For a folk-tale there is no such record: the tale has its life only in the memory of each reciter, who may remodel at pleasure. Growth therefore proceeds with entire freedom: the organism adapts itself to new conditions, migrates and settles with the ease of a weed. As with a word of the language, so with traditional history, — the alteration may be complete; we can only say that the first reciter was the author, in the same sense as we may say that this or that rill is the source of a river. The presumptive inventor himself formed the tale only by a re-arrangement of preëxisting elements; and it is generally a mere matter of convenience to determine whether a particular tale or ballad is to be considered as a new creation or as a variant of an older type; the extent to which we are ready to assume varieties is dependent on the closeness of observation which we choose to allow, and the number of pages available for description. It will therefore be permissible to refer the märchen to any one of its hundred authors, or to set it

down, without precise question, as the property of the community in which it is current.

The manner of transmission affects also the quality of the tale. The author who is obliged to depend on the memory of his auditors for the permanence of his production must deal sparingly in personal peculiarities. Suppose that his composition varies in a striking manner from the accepted model; one or two repetitions, on the lips of narrators indifferent to anything more than the main action, will assimilate its language to the type of familiar stories. No extreme deviations from accepted belief or usual emotion are likely to endure. In this manner, the tendency of unwritten literature will be toward the average; the tale will represent, not the opinions of this or that thinker, but the mental state of a community. It may then well be spoken of as belonging to the folk as a whole, rather than to the Peter or Thomas who may have ushered it into the world.

A third reason for the non-individual quality of folk-lore may be found in its antiquity. The particular narration may not be very old, but the ideas of which it is compounded are those which animate the uncultured part of the community, and therefore in essence belong to a time long past. The tale will therefore partake of the character of antiquity in showing simple conditions of thought. the cultivated part of society, differentiation goes on with speed: new senses, so to speak, are continually becoming active; in place of colors, shades become objects of perception; corresponding to increased specialization of functions, individual ways of feeling become more prominent, and find expression in literature. On the other hand, folk-lore will maintain the relative simplicity of the classes among which it is chiefly preserved; left to the conservatism of the people, it will be little affected by the continual changes of fashion that affect literature. From the lips of the folk it will take that naïve quality which depends on simplicity and isolation from the great world. To the educated hearer, therefore, the oral song or speech will appear more or less uniform; differences between one composition and another will be imperceptible, since the material lacks the vivid contrasts and accentuation of personal peculiarities to which he is accustomed in literature.

Without in any way taking from individual authorship, the qualities mentioned, in the main belonging to oral as distinguished from written literature, sufficiently explain the impression produced by the former as collective rather than personal, and as spontaneous rather than artistic.

When, however, we suppose that because all ballads or tales seem to us on the same level they made a similar impression on their first hearers, we are overhasty. To the ordinary white man all negroes or Chinese appear to resemble one another. There is no reason to doubt that the innovations of a particular reciter would appear to his audience original; nor is it to be supposed that every folk-tale corresponded to the ideas of all the folk who listened to it, any more than is the case with literary productions. On the contrary, we should find that each sect, each neighborhood, had its distinctive folk-lore, and that each narrator added to the story something of his personality.

Granted that folk-tales are collective only in the sense explained, it may further be asked whether the process of imagination by which they were constructed differed in any assignable respect from that usual in letters. Various such criteria might be presupposed; the folk-artist, it may be guessed, would be more objective and less reflective, might deal more in action and less in ethics, might be more spontaneous and less meditative. Again, folk-lore might be more sterile, less capable of variation, than literature, which, like a trailing vine, occupies every gap through which sunlight may be obtained, and perpetually seeks a free atmosphere.

For the examination of such questions we have now a considerable body of comparative material, which enables stories and verses to be followed from age to age, and allows their life-history to be charted. In this Journal I have recently offered such discussions in the case of a branch of the "Tale of the Three Wishes" and in a very familiar nursery rhyme. The result of these inquiries is decidedly adverse to the distinctions proposed. The folk-tales, it is perceived, vary with even greater freedom than do written productions; they differentiate themselves into every possible form, and such adaptation seems to be the result of the activity on the part of authors who aimed at attaining the greatest possible measure of novelty. The makers who depend on oral communication are no less original than the makers of folk-books; in neither case is there any such thing as unconsciousness, or any other process than that with which we are familiar in literature.

Thus, in the "Tale of the Three Wishes," when the period had passed in which a visitor, as outside the kin, must be an enemy, when trade and barter came to be regarded as sources of wealth, it became desirable to protect the stranger within the gates. This was accomplished by appeals to the religious feeling. The stranger, for

¹ The English public which assimilated the nursery tales of Perrault and Grimm did not suppose that the tales were true, or continue to believe in the transformations and other features of savage belief which these exhibit; they simply accepted the narratives as agreeable tales, and so for millenniums have their ancestors proceeded in the reception of myths.

² Vol. xvii (1904), 59; xviii (1905), 33 ff.

all that his host knew, might be divine; he might be a god of the region, who had undertaken to traverse the earth, in order that with his own eyes he might inspect the proceedings of his mortal subjects. This method of conception was carried out by innumerable tales, which with infinite variation have continued from prehistoric time to wander through Europe and Asia. These exhibit the close relations of oral and written literature; now ascending into the literary sphere and hence once more descending to oral narrations, with no essential distinction of character they reappear as modern folk-books. In the process of continual change the histories assume all imaginable forms; every opportunity for originality is eagerly accepted; alike in its fertility and in its power of development, the oral productions are similar to the written.

In this case, also, the oral folk-tale had one difference resulting from the method of communication; the reciter was dependent on his memory, which might be imperfect, and oftentimes alterations in a given theme are due to no other cause than such forgetfulness; in filling the void by the aid of the other material with which his memory was stored, the narrator proceeded in the same manner as he would have done had he composed pen in hand.

The conclusion seems to be, that with respect to methods of authorship, folk-lore and literature present no salient differences other than those arising from the manner of record.

In respect to poetry, however, this doctrine has been denied by a learned student of literature; in a work on "The Beginnings of Poetry," Prof. F. B. Gummere has argued that verse is "communal" in origin. In this inquiry it is above all necessary to discriminate with clearness. What novelty has the definition? What does the term "communal" include, beyond those collective characteristics above allowed, and which have universally been conceded to folksong?

The additions which make the originality of the thesis consist in the union of two notions, spontaneity and concurrence. Song, according to this idea, is originally an immediate creation, arising from the response to an emotional impulse; once more, such creation arises in the dance, as a result of "communal" excitement, and is to be conceived as more or less coincident in the entire dancing group. Provision being thus made for starting the poetical process, what remains is the reaction of individual minds on the common material, which by degrees so completely transforms song that poetry, which in the first instance was the common property of a throng, and had its birth only in a mass, comes in the end to bear exclusively the individual stamp, and to be dependent on solitary

¹ The Beginnings of Poetry, New York, 1901.

inspiration. The working out of these contrasts, this "curve of evolution," Professor Gummere conceives (if I correctly interpret his mystical doctrine) to be exhibited in the history of literature.

In the first place, it must be remarked with respect to this theory that it has suspiciously the character of those outgrown hypotheses which Max Müller for a time made so famous. As the latter presented us with a myth-making age, so Professor Gummere with a song-making age. The whole argument is based on a view of ethnology which American students have definitely discarded, namely, on the idea of a primitive simplicity, freedom, and direct contact with nature. Exactly the reverse is the usual method of present-day conception; as we recede in time and in the order of culture, formality, habit, rigid custom, precise ritual, appear to prevail. Go back as far as we may, we never arrive at origins, or at simple and natural opinions; we find only artificial and complicated systems of belief and worship, built on the ruins of other antecedent systems, extending farther than the eye can reach.

Theories of origin, whether of language or thought, are to be viewed with suspicion; the ethnologist and folk-lorist, confident that philosophical speculation can never enlighten his subject, but is certain to obscure and distort it, will keep himself as far as possible from any speculations which transgress the field of actual experience. If the facts are not adequate for a secure conclusion he will seek to enlarge the field of knowledge, knowing that disagreements of theory arise only from the existence of chasms in the record.

The evidence by which the opinion in question is sustained may be sought either in the field of European and Asiatic folk-lore, that is to say among races in a state of civilization, or among lower tribes. In both fields there is a good deal of room for more accurate information; and it is on this account, rather than with intent to examine a philosophical hypothesis, that I venture to add a few remarks.

In regard to English folk-verse, it is particularly the ballads, as songs performed in the dance, to which attention is called. In regard to these it is admitted that from existing material the doctrine of spontaneity obtains small support. Study of ballads leads to results exactly corresponding to those above formulated for folk-tales; ballads also are generally international and European; as we are required to assign each composition ultimately to some particular land, so, by a parity of evidence, we are referred to one composer as author of words and melody. Not that ballads did not continue at all times to be composed; these came into existence in all countries and periods; but, as the existing stock was adequate, new productions seldom found a degree of popular assent sufficient to establish them as traditional.

In the case of one ballad, and that an American one, of relatively late authorship, it has been possible to trace the song to its source; a written and highly literary production of the late eighteenth century, belonging to a town in western Massachusetts, passed into familiar oral use, developed numerous variants, oral and written, and took on a crude love history; in the course of transmission, according to the universal law, the peculiar qualities of the original poem were eliminated. As has been the case with European ballads in general, this chant obtained uses not originally intended, and passed into a nursery lullaby. One fact is worth a thousand speculations; it is easy to understand how, in an earlier period of history, a song of this sort might have crossed the seas and become international; no doubt, among the stock of European ballads, many may have originated from the circumstances of a particular event.

Whatever opinions respecting the origins of dramatic songs be adopted. — and these can scarcely be reducible to any one theory, seeing that the evolution would differ for each separate case, allowance must be made for that habit of poetical composition which seems in all races and at all times to have been a general human From a period long before the daughters of Israel sang before Saul, every occasion in tribal or national life would have been expressed in verse and danced in ballad; every individual characteristic would have given opportunity for malicious wit, and every important personage be exposed to lampoons, which would have even been more dreaded than in our day is the caricature of the comic artist. Out of this perpetually replenished mass of song, for the most part dying in the hour of its birth, here and there a particular phrase or melody would attract attention, be remembered, become subject to traditional recollection with its attendant variation, and eventually, after the manner described, abdicate separate peculiarities, assume the conventional type, and become part of the common stock of If in this process, either at the birth of the song or in the course of its life history, there were a collaboration of several intelligences, and so a composite authorship, it would be no more than now takes place in a theatrical composition, which in its several rehearsals undergoes alteration in conformity with the suggestions of actors and managers. In the whole process there seems to be no more difficulty and mystery than belongs to all literary creation, in its nature always more or less mysterious, and nothing which requires the assumption of any psychological laws or mental processes differing from those daily familiar.

As regards lyrical song, English folk-verse is singularly wanting, a deficiency perhaps owing more to the lack of record than to origi-

¹ Early American Ballads, vol. xiii, p. 107 ff.

nal inferiority. The frequent beauty of the initial verses which Burns has borrowed from the Scottish folk-song of his day, and of which he has made literary use, leads us to regret the failure of anything like a representative gathering. So also Shakespeare employs and transforms the English lyric song of his own time, and shows the attraction and fresh poetical character which it must in many cases have possessed.

Among the many types of popular verse is to be mentioned one very familiar on the continent of Europe, but almost unknown in English record, namely, brief and separate stanzas of a lyric quality. In German and Scandinavian regions the predominant form is the quatrain; the lines exhibit a sentimental quality, or else are satirical; present is a conscious feeling for nature, which the ballad proper shows chiefly in the refrain. In the Latin languages the variety of such verse is far greater; distichs, terzets, quatrains, stanzas of six and eight lines are represented, often with complicated metrical and rhythmical arrangements. The poetry generally shows a highly literary and elaborate character; as in the case of the German quatrains, the relation of this popular verse to cultivated poetry presents difficult and unsolved problems.¹

Frequently stanzas of this sort are used for social purposes. Either in the open air or in the chamber, one singer will contend against another. In these contests the victory will belong to him who can with the greatest ease and abundance continue to offer problems which his antagonist must solve. The offering and guessing of rhymed riddles is one of the most common forms of such rivalries. These competitions are nothing new, being older than the time of Virgil and indeed of Samson. Yet it does not follow that the popular verses of this sort have come down from remote antiquity in their original form and unaffected by the influence of literature. Rather, proper theory would indicate that while a material may be world-old in essence and may from the remotest times have been universally familiar, yet the form in which that matter is presented undergoes continual variation, and that, according to the rule above

¹ Called schiladerhupfl in the Austrian highlands, stev in Norway, etc. See Gummere, p. 405 ff., and his references.

It is a pity that Professor Gummere's discussion of all this material is so obscured by the hypothesis that his mention is scarce useful for descriptive purposes. That the amœbean chant and Fescennine contest in mirth and satire existed in Italy and elsewhere from the most remote times, and that the modern usages may be considered as connected, is obvious; but that any recession in date carries us any nearer to the time of spontaneity and concurrence, demanded by the thesis, does not appear. On the contrary, the allusions most remote in the order of time seem to me rather indicative of the opposite principle, namely, the resemblance of poetic methods in the past to those in the present.

offered, waves of influence in perpetual series descend through the social scale, and continually remodel the traditional verse into types answering to those which have been developed by literary invention.

In encounters of this sort, invention would of course be allowed, and the onlooker would probably be impressed with the idea that the entire product was extemporaneous. Yet examination and collection proves that this is not so. The stanzas or staves in question, for the most part, form an inherited treasure; they are common to many districts, have wandered and varied, and are not generally to be referred to the particular locality in which they have been discovered; as before observed with regard to ballads, each separate stanza also must originally have come from one mind in one place. The reciters, who in this social game compete with one another, have their memory stored with a fund of traditional verses. The contest, in short, answers very much to that capping of verses which when I was a boy formed a favorite amusement; the distinction being, that the youth in case of difficulty was not expected to rely on his invention, while the popular singer, if quick enough, might extricate himself by an effort of ingenuity.

Extemporaneous composition of verse forms a social exercise still in some degree indulged in; it is not an uncommon pastime to assign each person of a company a pencil and a theme, and to amuse the audience by the subsequent reading aloud of such lucubrations. Neither is the practice as common, nor the results as striking as they were in the time of Matthew Prior, of whom it is said: "In a French company, when every one sang a little song or stanza, of which the burden was given — Bannissons la melancholie, — when it came to his turn to sing, after the performance of a young lady, he produced these extemporary and elegant lines:—

Mais cette voix, et ces beaux yeux Font Cupidon trop dangereux, Et je suis triste quand je crie Bannissons la melancholie."

The example proves the more intellectual character of such games in the past, when, instead of "I love my love with an A," or the children's sport in which the catcher of a thrown handkerchief is required to name a certain animal, until the list is exhausted and forfeit must be paid, the person selected was expected to produce a song on the spot. The abandonment of such demands is only a result of the specialization of functions, and consequent raising of the standard of excellence to a degree which makes only professionals incline to perform; yet in music, the habit of extemporaneous composition continues, and probably the relation of the free part of the performance to the themes and suggestions which the extemporizer derives

from his memory may serve to represent the degree of originality which the extemporizing poet of earlier generations might expect to attain.

In the case of games of children, extemporization has had a share. A pretty example is found in the duet:—

I'll give to you a paper of pins, And that's the way my love begins, If you will marry me.

The antagonist replies with a refusal: -

I don't accept your paper of pins, etc.

In this play, after the remembered verses have been exhausted, additional offers may be made up at pleasure: as the little reciter said, improvising at the moment, and without hesitation:—

I'll give to you a dress of black, A green silk apron and a white hat, If you will marry me.

In spite of this flight of imagination, the song in which these verses are included is of very ancient origin, being a branch of the English marriage game, in itself doubtless originally ritual, and, like most other English game-songs, international. In this case the improvised element was certainly not the original motive; and it seems to me likely that this instance represents a pretty general relation.¹

The conclusion of these inadequate remarks seems to be, that neither in respect of spontaneity nor concurrence did the past present any striking psychological differences from the present; the alleged collective or "communal" character of folk-song, its simplicity and universality, are sufficiently explained by its oral medium, and by the relatively simple life of antiquity as compared with the more differentiated present.

1 In his discussion, Professor Gummere (p. 284) passes over the song-games of children. This is a pity, seeing that these afford the best opportunity of testing his doctrine. The existing material does not favor his hypothesis; indeed, observation of children at play seems to show that coöperative and extemporaneous composition of games offers no psychological methods differing from those involved in the continual creation of speech, or the process of invention with older folk. See my Games and Songs of American Children, 2d ed., Introduction.

A case in which extemporization is more frequent is supplied by "Sailors' Chanties," treated by Mr. Hutchison in the following article. Here also the same "chantie" usually exists in many versions; the theme frequently involves reference to the fixed literary stock; the improvised element appears to be secondary. It may, however, be conceded that this very quality, the free, though often small addition which each reciter makes, gives to a folk-tale or folk-song that simplicity, freedom, and absence of self-consciousness which constitute much of its attraction.

In regard to native American peoples, the same questions arise. In many cases, these have impressed observers with the idea that all the tribal song is extemporized. Is not this opinion the consequence of imperfect record? Does there not exist, or has there not existed, in each case, a body of ancient and perhaps ceremonial poetry? Even if the stock of verse does not now possess a fixed and ritual character, will it not be found, as in the case of the German quatrains, to be more or less inherited? How wide are the limits of originality on the part of the extemporizing composer?

To these questions corrrespond others relating to the theory of song itself. Are there insensible limits, by which the chant of the tale, in exciting passages, passes over into a form of verse? In aboriginal American verse what are the rhythmical laws? Are the refrains by which dramatic song may be accompanied limited in number, and, as often in the European ballad, suitable for many chants, or is each refrain only for one composition? Is the refrain always the response of the company to the chant of one singer? These are interrogatories which could be indefinitely extended, but may be sufficient to suggest to the inquirer that there is still opportunity to make important contributions to knowledge.

To return to the general question, the difference between folk-song, as collective, and written verse, as individual. The extent to which this distinction is real has been examined, and I see no need to add a qualification. The whole matter seems to amount to this, that the habit of writing has permitted the writer to fix permanently his own ideas and peculiarities. Before writing was used, a similar result was attained by groups of literati, who could trust to the memory of friends or pupils. So again, one can hardly say that the folk-song is more collective than are modern newspapers avowedly edited by their readers. Thus between folk-lore and literature exist intermediate territories.

If it be asked, whether the distinction of collective and individual thought can serve as a clue to the history of literature, in the sense that the former was the original mental state, the latter the final result reached only in modern time, I should, for my own part, reject the proposition. There never was a time, since mankind emerged from the brute condition, in which literary invention and expression was not as individual as it is to-day. There never was a time when the prophet and poet did not seek his inspiration in solitude just as he does to-day. The question whether early or present man is the more social, makes one of those philosophic theses which can be answered with equal correctness in favor of either alternative.¹ Literature, in

¹ In the Beginnings of Poetry, p. 141, we read: "As the individual frees himself from the clogs of his mediæval guild, in literature as in life, there begins the

any time and place, is part of human life in that period and locality; its history represents continually differentiating and developing experience. Oral literature, contiguous to written literature, makes part of the human realm, but is subject to no special and distinct psychologic principles.

Relations between extemporaneous and traditional verse correspond to those discernible between conversation and literature. Over against the free form of expression there has always existed a determinate form, by which the former is affected. We gain nothing, as it seems to me, by assuming an imaginary primal stage in which one is supposed to have been the product of the other.

William Wells Newell.

distinctly modern idea of fame, of glory, as a personal achievement apart from community or state; and there, too, begins the idea of literary property." It seems to me, however, that during the Middle Age, and in antiquity, writers signed their names about to the same extent as do moderns. The excuse for Nyrop's strange statement may be, that authors who depended on oral record had no opportunity for signature. As to property in verse, we have a striking American Indian example in the well-known custom according to which a shaman alone can use the songs which he has bought, and which he will sell. No doubt the ancient or mediæval poet was usually dependent on the bounty of a patron to whom he usually left the reward (taking care that his song should extol the merits of liberality). Sometimes, however, he fixed his own valuation. In the Irish Acallamh na senórach (Colloquy of the elders), we read of a prince of Leinster who died of shame because he could not pay cash to a panegyrist, who in consequence threatened a lampoon. In a poem of Li Tae Po (eighth century) we hear of a Chinese lady who pays gold for love verses.

SAILORS' CHANTIES.

In attempting to account for poetic origins, it was formerly the custom to refer them to the individual; of late the tendency has been to refer them to the crowd. The individual poet, whether working in the solitude of his closet, or, as minstrel, in the glare of the hall, has been perceived to be too sophisticated a person, too conscious an artist, to stand at the beginning of poetic developments. most part, primitive poetry is far too impersonal, far too haphazard and inconsequential, to admit of the individualistic hypothesis; whereas if the communal theory be allowed, not only are these very phenomena explicable, but also are they perceived to be the logical consequence of precisely such a method. Whether or not the communal theory should be called upon to account for everything in primitive poetry is a far-reaching question, and one which does not fall within the scope of this paper. All that this paper will attempt to do will be to follow through certain actual instances of communal composition which happened to come under the observation of the author; and although the ballads cited may be familiar to many, still it is hoped that the discussion of them from this point of view may prove of interest.

Some years ago it was the fortune of the author to spend part of his time cruising on merchant sailing-ships, when he became attracted by the chanties 1—those songs sailors are accustomed to sing when hauling at the sails, walking the capstan round, working the windlass, or toiling at the pumps. A few of these chanties he collected; but the collection was soon forgotten, and came no more to his mind until a short time ago, when he happened to be concerned with ballad problems. Then it was that the chantie-singing to which he had so often listened appeared in a new light, for it became at once apparent that here was a contemporary, dramatic, and complete exemplification of the communal process.

The indispensable conditions for the communal origination of poetry are, according to the hypothesis, two: first, a folk sufficiently homogeneous to possess a fund of common knowledge; and, secondly, at least one individual who, when such a people is gathered together, can lead in what may be termed the composital-recitation of the deeds of the tribe. In a word, it is necessary to have only a crowd and a "fore-singer." Now both of these are found on board the sailingship at sea. Excepting the officers, we have a band of men engaged in a common occupation, — that of working the ship, — so that the group is ideally homogeneous; and from amongst this group a chantie-

1 Sailors pronounce this, generally, as if it were "shanty."



leader quickly succeeds in asserting himself,—that is to say, our "fore-singer" is also at hand. As to the impulse which compels such a group of men to communal singing, and to communal composing, the question is one which may be postponed for the moment; for the present, it will be sufficient to accept the fact of the impulse, and to confine the examination to the songs themselves.

Since this is an age of books. — the poetry with which we have to deal being primitive logically, not temporally, — obviously it would be possible for sailors to use "book" songs. And to a certain extent this is done. There exist "Sailors' Song Books" containing such specimens of the "poetry of art" as it would seem ought to appeal to the sailor-mind, and these songs are occasionally used as chanties. But such songs do not displace those which the sailors communally compose, although their influence upon the latter is clearly discernible. Indeed, whole lines, sometimes whole stanzas, of well-known ballads and songs will be found imbedded in chanties otherwise unmistakably of communal origin. The difference between songs composed for sailors and those composed by sailors becomes quickly apparent. however, as soon as direct comparison is made between the two. As a specimen of what might be termed the "chantie of art," a stanza from the "Anchor Song" in Kipling's "The Seven Seas" will serve the purpose admirably: -

(Solo.) Heh! Walk her round. Heave, ah heave her short again!

Over, snatch her over, there, and hold her on the pawl.

Loose all sail, and brace your yards aback and full—

Ready jib to pay her off and heave short all!

(Chorus.) Well, ah fare you well; we can stay no more with you, my love —

Down, set down your liquor and your girl from off your knee;
For the wind has come to say:
You must take me while you may,
If you'd go to Mother Carey,
(Walk her down to Mother Carey!)

Oh, we're bound to Mother Carey where she feeds her chicks at sea! 1

This is breezy, certainly, and with a fine, compelling swing; in short, it seems to be in one of Kipling's happiest moods. But as a song to get the anchor up by, it is too complex, too ornate, in a word, too artificial. Hardly a word of this stanza could be changed, certainly no line could be changed, and not materially alter the whole. In brief, this song was *made*, it did not *grow*. Let this be contrasted, now, with a genuine capstan chantie: ²—

1 Rudyard Kipling, The Seven Seas, N. Y., 1896, p. 87.

² The capstan is used in bringing the anchor to the "cat-head," the beam to VOL. XIX. — NO. 72.

(SOLO.) Our anchor we'll weigh, and our sails we will set,
(CHORUS.) Good-bye, fare ye well,
Good-bye, fare ye well,
(SOLO. The friends we are leaving we leave with regret,
(CHORUS.) Hurrah, my boys, we're homeward bound!

We're homeward bound, oh joyful sound!
Good-bye, etc.,
Good bye, etc.,
Come rally the capstan and run quick arou

Come rally the capstan and run quick around, Hurrah, etc.

We're homeward bound, we'd have you know,
Good-bye, etc.,
Good-bye, etc.,
And over the water to England must go,
Hurrah, etc.

Heave with a will, and heave long and strong,
Good-bye, etc.,
Good-bye, etc.,
Sing a good chorus, for 't is a good song,
Hurrah, etc.

"We're homeward bound," you've heard us say,
Good-bye, etc.,
Good-bye, etc.,
Hook on the cat-fall, there, and run her away,
Hurrah, etc.

Clearly, this chantie grew. The reader realizes that it is only by chance the words are what they are, and where they are; as one reads, there is entirely lacking any feeling of inevitableness as to words or lines. That each line has been improvised to suit the exigencies of the moment is evident; the only necessitation one feels is in regard to the rhyme-word of the second solo-line. Conscious structure there is none, or almost none. Line could interchange with line, stanza with stanza, the whole could be longer or shorter, and the chantie would be no worse, and no better, structurally, than it is now. The whole is haphazard, inconsequential, and, excepting the refrain, absolutely spontaneous.

On board ship, "das Volk dichtet," to use Grimm's phrase. But this does not mean that all shout at once; it simply means that any

which the anchor is lashed while the ship is at sea. The anchor is raised from the bottom by the windlass, situated below the fo'csle-deck, but worked from the latter by means of handles which travel up and down.

chantie for the moment under consideration—if it be a genuine sailor's chantie—is the production of considerably more than one Dichter, and that, although we may come across other versions of the same song, we shall never meet with two sailors who sing it exactly alike,—except as to the refrain. Indeed, we shall not find the same sailor singing the same words twice,—except, again, as to the refrain. A word will be said later as to these refrains, which pass from ship to ship, from generation of seamen to generation. As a further illustration of improvisation and refrain this mastheading chantie is typical:—

As I was going to Rig-a-ma-row,

(CHORUS.) I say so, and I hope so,
I saw an old man go riding by,

(CHORUS.) Poor — old — man.

Said I, old man your horse will die,I say so, etc.Said I, old man your horse will die,Poor — old — man.

And if he dies I'll tan his skin, etc.

And from his hide I'll make my shoes, etc.

The extent to which the anatomy of the horse might be utilized in such a ballad as this is obviously infinite, and would in any instance be determined solely by the length of time required to masthead the sail. Let us assume that to be some smaller piece of top-canvas, and pass to the conclusion of the chantie, which is apt to go something like this:—

(Solo.) I thought I heard the first-mate say
He'd give us grog three times to-day.
(All.) Belay!

Among other popular mastheading chanties are the following: -

T.

Whiskey is the life of man, Whiskey for Johnnie! Whiskey from an old tin can, Whiskey for Johnnie.

Whiskey here and whiskey there, Whiskey, etc. Whiskey almost everywhere, Whiskey, etc. Whiskey made the skipper say, Whiskey, etc. Another pull and then belay, Whiskey, etc.

H.

Oh, up aloft the yard must go! So handy, my boys, so handy. Oh, up aloft from down below, So handy, my boys, so handy.

Oh, sing and haul, and haul and sing, So handy, etc. Right up aloft the yard we'll bring, So handy, etc.

When it is set the mate he'll say, Handy, etc. 'Vast hoisting, lads, so we'll belay, So handy, etc.

III.

I thought I heard the skipper say, Leave her, Johnnie, leave her. You have sailed for many a day, It's time for us to leave her.

The work was hard, the voyage was long, Leave her, etc. The winds were high, the winds were strong, It's time, etc.

The food was bad, the pay was low, Leave her, etc. But now ashore at last we'll go, It's time, etc.

The sails are furled, our work is done, Leave her, etc. And now on shore we'll have some fun, It's time, etc.

Here is one which may, perhaps, be assumed to have originated as a man-o'-war chantie, "Boney" being, of course, Napoleon. The chantie is, like the Dead Horse chantie, of the very simplest type, there being no attempt to improvise more than one line in the stanza:—

Boney was a warrior, Oh, ay, oh! Boney was a warrior, Oh, ay, oh.

Boney marched to Moscow, Oh, etc. Boney, etc.

Boney had to turn again, etc.

Boney went to Waterloo, etc.

Boney was a prisoner, etc.

Boney broke his heart and died, etc.

Of the chanties which have come to the notice of the author, this is one of the few in which historical material is preserved; as a rule, the matter of the solo-lines is either nautical or ephemeral. On the other hand, there are many chanties, and excellent ones, which preserve the names of once famous ships, or lines of ships. The famous Dreadnought, whose record-run across the Atlantic has never been beaten, figures in many chanties. Here is a stanza from one of these:—

She's a high-sounding Packet,
A Packet of fame,
She comes from New York,
And the Dreadnought's her name.

Here is one handing down the name of a line of packets:-

In the Blackball Line I served my time, Hurrah for the Blackball Line! In the Blackball Line I served my time, Hurrah for the Blackball Line!

The Blackball ships are good and true, Hurrah, etc. They are the ships for me and you, Hurrah, etc.

For once there was a Blackball ship, Hurrah, etc. That fourteen knots an hour could clip, Hurrah, etc., etc. Now if we stop to examine the chanties quoted, and compare them with some such primitive ballad as, let us say, the "Hangman's Tree," they will be seen to have many features in common:—

Hangman, hangman, howd yo hand, O howd it wide and far! For there I see my feyther coomin, Riding through the air.

Feyther, feyther, ha yo brot me goold?

Ha yo paid my fee?

Or ha yo coom to see me hung,

Beneath tha hangman's tree?

I ha naw brot yo goold,
I ha naw paid yo fee,
But I ha coom to see yo hung
Beneath the hangman's tree.

Hangman, hangman, howd yo hand, O howd it wide and far! For theer I see my meyther coomin, Riding through the air. . . .

The question asked of the father is now asked of the mother, and the same reply is received. The mother also will see the hanging. Next the sister appears on the scene. The same question is asked of the sister, the same reply is received. Finally, and just in time, she (the victim) perceives her sweetheart hurrying — we trust that he is hurrying — through the air. Then the question is addressed to him:—

Sweetheart, sweetheart, ha yo brot me goold?

Ha yo paid my fee?

Or ha yo coom to see me hung

Beneath the hangman's tree?

To which he replies: -

O I ha brot yo goold, And I ha paid yo fee, And I ha coom to take yo from Beneath the hangman's tree.¹

This ballad has no fixed length: the sister might have been omitted and the sweetheart made to follow directly upon the heels of the mother; or for the sister, the brother—who does not appear at all—might have been substituted; or the brother might also have been brought into the narrative, and, in addition to the brother, any

1 English and Scottish Popular Ballads, Sargent and Kittredge, Boston, p. xxv.

number of aunts, uncles, cousins, and friends, — in no case should we have felt that the ballad was either more symmetrical or less symmetrical than it is now. And similarly with the chanties; we might have had enumerated all the separate processes of a rendering-plant for dead horses, or been confronted with three times the number of reasons for Johnnie's leaving the ship, and the chanties would have been neither more nor less complete.

Secondly, as to the improvisation in each. In regard to the "Hangman's Tree," Professor Kittredge, in the "Introduction" to the volume quoted, says: "Suppose now that 'The Hangman's Tree' is a new ballad sung for the first time by the improvising author. The audience are silent for the first two stanzas and until the first line of the third has been finished. After that, they join in the song. So inevitable is the course of the narrative, so conventionally fixed the turn of the phraseology, that they could almost finish the piece by themselves if the author remained silent. At most they would need his prompting for 'meyther,' 'sister,' and 'sweetheart,' . . . The song is ended, the creative act of composition is finished, — and what has become of the author? He is lost in the throng." 1

Allowing for the difference of purpose served by the respective acts of composition, this is the story of chantie-singing, precisely. It is the tendency of the popular ballad, by reason of its constant repetition by a folk who are permanent, to become fairly well knit structurally; the chantie, because the group of men among whom it originates maintains its homogeneity but a short time, is under no such law. Hence, in the latter, we are unlikely to pass beyond the inconsequential stage. Even the most primitive ballad we can bring forward has, by reason of generations of repetition, become a better piece of work, structurally, than we can expect any chantie to be. For this very reason, however, the chantie is especially valuable for the hypothesis. In the chantie, the solo-lines are so simple, involve so much repetition, are so conventional (from the point of view of ship-life, that is to say) and the "motif" in every case so obvious. that we should suspect communal composition, even if we could not be sure of it. The refrain aside, what may be called the body of the chantie is not, any more than the body of the ballad, necessarily composed throughout by one and the same man. Some one other than the one who has first taken upon himself the office of "chantieman," some one with a louder voice, or a more fertile imagination, who sees a possible development of the narrative, or has a grievance he would like to air, either anticipates the original soloist, or drowns him out. In this way, several individuals will each have taken part 1 Ibid. p. xxvi.

in the composition of the chantie of the moment. And at the close, not one author, but all the authors, will be lost in the crowd.

Another characteristic common both to the popular ballad and to the chantie is that there is no text, there are texts. As from time to time collections of popular ballads are made, so are collections of chanties made. In preparing this article such a collection has been used whenever the texts the author had collected were not suited to the purpose. But in any such compilation the versions given are no more authentic than would be texts from any other compilation: the versions given are simply those which happened to be familiar to the sailor or sailors whom the collector happened to consult, — other sailors would have furnished him with very different versions. Take this stanza from a chantie which originated in the earlier days of the California trade:—

Good-bye, my love, good-bye, I cannot tell you why, I'm off to Californy
To dig the yellow gold.

On the very same ship from which this was collected, another sailor gave this version:—

Blow, boys, blow, For Californy, O! We're bound for Sacramento To dig the yellow gold.

But this, in turn, is clearly related to the following chantie: -

Yankee ship came down the river, Blow, boys, blow! Her masts did bend, her sides did shiver, Blow, my jolly boys, blow!

The sails were old, her timbers rotten, Blow, etc. His charts the skipper had forgotten,² Blow, my jolly boys, blow!

Who do you think was skipper of her?

Blow, etc.

"Old Preaching Sam," the noted scoffer,3

Blow, etc.

¹ Cf. loc. cit. p. xvii.

² The sailor is happy when he can get a "grind" on the "skipper."

[•] Compare the way in which ballads preserve the names of people otherwise forgotten.

She sailed away for London city, Blow, etc. Never got there, what a pity! Blow, etc.

And if this is not a version of the following, it is, at least, related to it:—

I'll sing you a song, a good song of the sea, To my ay, ay, blow the man down; I trust that you'll join in the chorus with me, Give me some time to blow the man down.

If so many variations of one theme have come down to us, how many more, simply for lack of a recorder, must have perished? The man who has succeeded in becoming principal "chantie-man" on one ship, is, on his next voyage, beaten out by some rival; nevertheless, he will often be able to assert himself, — to use the current slang phrase, which expresses the situation exactly, he will succeed occasionally in "butting in." The result would be, if we should report any chantie sung on this latter voyage, that we should have, not the version either would have given had he been the sole "foresinger" of the ship, but we should have a version which would be a patchwork of those two. But, further, this patchwork would be, not merely a combination of their two versions, but of many, for, just as these two have been rival chantie producers on this particular voyage, each will have had his rival on previous voyages. Hence, so much of chantie material as each brings with him to this ship - brings in his memory, of course, not on paper - will be no more his own than the version which we might take down on this voyage would be the sole product of either of our two men. And this would hold true, back and back, as far as one cared to carry it.

Thus the chantie-version of any one moment is the joint product of memory and of improvisation; the survival of two opposing tendencies,—the tendency towards permanency and the tendency towards change. It is the law of the refrain to be permanent, and to suffer the minimum of change; it is the law of the body of the chantie to undergo the maximum of change, but at the same time also to exhibit certain fairly permanent features.

From this examination of chanties, then, we are able to arrive at a fairly clear conception of the term "communal composition." A crowd shouting as with one voice is farthest from what is meant,—the "Volk" does not "dichten" as one man. On the contrary, "communal composition" means simply that if a cross-section were to be made at any one moment of the poetical work (saving the name) of any primitive but homogenous people, the result would be

a collection no single specimen of which would be the sole work of any one man. Instead, every piece would be an accretional product, the result of such suggestions as would have been able in the struggle for existence to survive, modified by the improvisations of the latest singer or singers. If chanties are typical of communally composed ballads, — and it would seem that they are, — then every such ballad is, at the moment it is taken down, an accretional survival which has been subjected to contemporary variation.

So much, then, for chanties in general, and their general bearing upon the question of communal composition. Is it possible to narrow the problem further, and to get at the origin of chanties? The question brings us back to the consideration of the impulse to chantie singing, a consideration which was postponed for the moment.

The various tasks performed by sailors in working the ship are essentially rhythmic in their nature, which fact alone would be sufficient to impel many a man to accompany his work by rhythmic vocal utterances. The impulse to such vocal accompaniment may be regarded as the initial, or natural, chantie-impulse. But further than this; several men are likely to be engaged upon the same task, and these men can give a greater degree of unity to their work, can apply their strength to greater advantage, if they "keep time" vocally. This, of course, is obvious, but it is of value to the discussion, for it can be looked upon as the practical impulse, and to these two impulses working together may be attributed the phenomenon of chantie-singing. This is, however, susceptible of yet further elaboration; the various kinds of work performed have their own special types of rhythm, and these furnish a basis for well-differentiated verse-rhythms. The mastheading of a sail is not performed in the same rhythm in which one pumps.

The simplest rhythmic work on board ship is the sheeting-home of sails and the shaping of yards, — that is to say, changing the angle of the yard in respect to the ship. In each case, the work is likely to require the putting forth of considerable strength. To keep time, one man will probably call (or, if one prefers, sing) some such word as "Yo-ho" at each haul on the rope. If the work is a trifle less arduous, he may, instead, cry, "Yo—heave—ho." That is to say, instead of giving successive pulls, at approximately equal intervals, three pulls will be given in more rapid succession, then there will be a longer pause, then three more pulls, and so on, until the task is finished. In this latter, and more complex case, then, there will have been established, in addition to what might be called the "verse-rhythm," something which might fairly be termed "stanza rhythm," or "stanza structure," although the length of the stanza would, obviously, not be determined.

The next more complex chantie structure (if, indeed, the simply "Yo—heave—ho" can be called a chantie at all) is that of the mastheading chantie. To masthead a sail, especially if it be a large sail, requires considerable time. Moreover, the work is by no means light. The most expeditious way of accomplishing the work is, therefore, to give a succession of pulls, then to take a breathing-spell, then to give another succession of pulls. Again, the hauling can be done to better advantage by keeping time. This time is kept to the refrain of the chantie, and it is during the breathing-space that the chantie-man exercises his solo-gifts. But here, also, the structure of the stanza is largely determined by the rhythm of the work performed. This can be illustrated by referring to any of the mastheading chanties quoted above; perhaps the Dead Horse chantie will serve as well as another:—

As I was going to Rig-a-ma-row,
I say (pull) so, and I hope (pull) so,
I saw an old man go riding by,
Poor (pull) old (pull) man (pull).

Clearly, the number and relations of the stresses necessitated for the refrain lines have, to a certain degree, determined the rhythmic structure of the solo lines.

When we come to capstan and pumping chanties the rhythm is less determinate, as these two examples will show.

O Polly Brown, I love your daughter,
(CHORUS.) Away my rolling river!
O Polly Brown! I love your daughter,
(CHORUS.) Ah! ah! we're bound away,
'Cross the wide Missouri.

And this, from a Negro chantie: -

Ol' Joe, bully ol' Joe, Hi pretty yaller gal! Kicking up behind, Ol' Joe; Ol' Joe's got some very fine clo's, Whar he get 'em nobody knows,— Hi pretty yaller gal! Kicking up behind, Ol' Joe.

In short, any song not too complex to march by can be used for a capstan chantie, and the conditions imposed upon the windlass chantie are not more rigid; consequently "book songs" are, as stated above, frequently used at this work. A favorite capstan chantie is "Marching through Georgia."

It will not be necessary to cite further examples to support the

thesis which the latter part of this paper has sought to maintain; that the impulse to chantie-singing is due to the impulse to accompany rhythmically performed work by correspondingly rhythmic vocal expression is sufficiently evident. On the other hand, the author does not wish to extend this thesis to other fields; that is to say, because he has insisted that, in its communal features, chantie-singing enables us to understand more clearly how poetry could have begun, he does not wish to imply that poetry necessarily began as accompaniment to rhythmic work.¹

Percy Adams Hutchison.

HARVARD UNIVERSITY.

¹ Those who would like to see such a thesis maintained are referred to that very suggestive work, *Arbeit und Rhythmus*, K. Bücher, Leipzig, 1899. Those who are acquainted with that essay will have perceived its influence upon this article. The third, revised and enlarged edition of this work of Dr. Bücher appeared in 1902.

SIOUX GAMES. II.

8. WOSKATE ICASLOHE.

(Game of Bowls.)

Icaslohe is an ancient gambling game played by the Sioux women.

The implements used in the game are: tapainyan, stone ball; canmibi, wooden cylinder.

The tapainyan are balls made of any kind of stone, from one to two and a half inches in diameter.

The *canmibi* are cylinders made of any kind of wood, from an inch and a half to two and a half inches in diameter, and from an inch and a half to three inches long.

The rules of the game are: -

The game is generally played on the ice, but may be played on the ground.

Two women play at the game.

Each player must have a tapainyan and a canmibi.

Before beginning the game the players must agree upon the number they are to play for, and they must draw two parallel lines on the ice from ten to thirty feet apart.

The players must take their positions opposite each other outside the parallel lines, and must not be between the lines when they play.

Each player must place her canmibi on the line nearest her.

The players must bowl the tapainyan alternately, at the canmibi on the line farthest from them.

When the *tapainyan* is bowled it must strike the surface before it crosses the line nearest the one who bowled it; if it does not the play counts nothing.

If the *canmibi* bowled at is knocked away from the line it counts one for the player, otherwise nothing.

9. WOSKATE TAHUKA CANGLESKA.

(Game of the Webbed Hoop.)

Tahuka cangleska is an ancient game played for amusement by the Sioux men.

This is an exciting game in which the Indians took great interest, gathering in large numbers to witness the play.

The implements used in the game are: tahuka cangleska, webbed hoop; wahukeza, spear.

The tahuka cangleska is made of a rod of wood from one half to one inch in diameter, which is bent so as to form a hoop from one to three feet in diameter. A web of rawhide is woven across the

entire hoop, with interstices of from one half to three quarters of an inch, that in the centre being somewhat larger and called the heart.

The wahukeza is made of the sprout of a tree, or a young willow, and is from four to five and a half feet long, and about one half an inch in diameter at the larger end, which is bluntly pointed. The smaller end may be either straight or forked, and sometimes is ornamented with feathers, bead-work, or in any other manner according to the fancy.

The rules of the game are: -

Any number of persons may play in a game, but they should be equally divided into two opposing sides.

Each player may have as many spears as he wishes.

Before beginning the game the players must agree upon how many innings will constitute the game.

Two parallel lines, about fifty yards long, and about fifty yards apart, are drawn.

The players take their positions opposite each other, outside these lines, choosing them either by agreement or by lot.

Any number of hoops may be used in a game, but there should never be less than four, and they should be of various sizes.

One player on each side must throw all the hoops.

The hoops must be thrown alternately, from one side to the other.

The thrower must not have either foot between the lines when he throws the hoops.

The hoop when thrown must cross both lines, and it may do so, either in the air or rolling on the ground; it may cross one line in the air, and roll across the other, or it may be thrown across one line, and strike between the lines and bound across the other.

After the hoop had crossed both lines, the players towards whom it was thrown, throw their spears at it.

If, while the hoop is in the air, it is speared through the heart, the count is five; if through any other interstice, the count is two.

If, while the hoop is rolling on the ground, it is speared through the heart, the count is three; if through any other interstice, the count is one.

If speared while the spear is held in the hand the count is nothing. If speared after the hoop has stopped, nothing.

When the number of innings that have been agreed upon have been played, the side that has the most counts wins the game.

Another method of playing with these implements is: -

The sides line up as in the former game, and the hoops are all thrown from one side towards the other, which keeps all the hoops they have speared, and returns all they have not, which are again thrown to them. When all the hoops have been speared, the side that spears them chases the opposite side, and throws the hoops at them, and, if any one of the side that is chased spears a hoop while it is in the air, the chase stops.

Then the opposite side throws the hoops, and the game is repeated.

IO. WOSKATE HUTANACUTE.

(Game with Winged Bones.)

Hutanacute is an ancient game played for amusement by the Sioux men during the winter, on the snow or ice.

The implement used is hutanacute, winged bone.

The hutanacute is made from the rib of one of the larger ruminating animals. A piece about four to eight inches long is taken from the rib where it begins to narrow and thicken, and the wider end is cut square across, and the narrower end rounded up from the convex side.

Two holes are drilled in the wider end, lengthwise to the rib, and at such an angle that when the rods are in them their free ends will be about ten to twelve inches apart.

Two rods are made of plum sprouts, about one fourth of an inch in diameter, and about fourteen inches long. The smaller end of each of these is feathered like an arrow, and the other end is inserted into the hole in the bone.

The rules of the game are: -

Any number may play.

Each player may have from two to four winged bones, but each player should have the same number.

A mark is made from which the bones are thrown.

The bones are thrown so that they may strike and slide on the ice or snow.

The players throw alternately until all the bones are thrown.

When all the bones are thrown, the player whose bone lies the farthest from the mark wins the game.

II. WOSKATE PTEHESTE.

(Game of the Young Cow.)

Pteheste is an ancient game played for amusement by the Sioux men during the winter, on the ice or snow.

The implement used in this game is pteleste, young cow.

The pteheste is made of the tip of a cow or buffalo horn, from three to four inches long. This is trimmed so as to make it as nearly straight as possible, and a feather-tipped arrow securely fastened into its base, so that it has the appearance of a horn-pointed arrow.

Any number of persons may play.

Each player may have any number of arrows, but all players should have the same number.

Two parallel lines are drawn from twenty to thirty feet apart.

The players take their position on one side of these lines.

A player must throw his horned arrow so that it may strike between the two lines and slide beyond them.

The players throw alternately until all the arrows are thrown.

At the end the player whose arrow lies the farthest from the lines wins the game.

12. WOSKATE CANPASLOHANPI.

(Game with Throwing Sticks.)

Canpaslohanpi is an ancient game played for amusement by the Sioux men in the winter on the snow or ice.

The implement used in this game is *canpaslohanpi*, throwing stick. The *canpaslohanpi* is made of ash, and is about four feet long.

It is cylindrical on one side, and flat on the other. About five inches from one end it is about two inches wide, and an inch and a half thick. From this place it is rounded up to a blunt point on the flat side and tapers to the farthest end, which is about an inch wide and half an inch thick.

Each player has but one throwing stick.

Any number of persons may play.

The game is played by grasping the stick at the smaller end, between the thumb and second, third, and fourth fingers, with the first finger across the smaller end, the flat side of the stick held uppermost.

Then by swinging the hand below the hips the javelin is shot forward so that it will slide on the snow or ice.

The game is to see who can slide the stick the farthest.

13. WOSKATE OGLE CEKUTEPI.

(Game of Coat Shooting.)

Ogle cekutepi is an ancient game played for amusement by the Sioux men.

The implements used in the game are: Ogle, coat; itazipe, bow; wankinkpe, arrows.

The ogle is an arrow that is either painted black or wrapped with a black strip of buckskin, or has a tag attached to it (sometimes it is a plain arrow).

The itazipe and wanhinpe are the ordinary bow and arrows.

The game is played by shooting the ogle high in the air so that it will fall from fifty to seventy-five yards away. Then the players stand where it was shot from, and shoot at it with the bow and arrows.

This is merely a game of skill, and not for points.



14. WOSKATE PASLOHANPI.

(Game of Javelins.)

Paslohanpi is an ancient game played for amusement by the Sioux boys in the springtime.

The implement used is wahukezala, javelin.

The wahukezala is made of willow. It is from three to six feet long, and from three eighths to three quarters of an inch in diameter at the larger end, and tapers to the smaller end.

The bark is peeled from it and wrapped about it in a spiral manner, leaving an exposed space about a half an inch wide. It is then held in smoke until the exposed part is blackened, when the bark is removed.

This marks the javelin with spiral stripes of black and white.

Each one who plays may have as many javelins as he chooses.

There are two ways of throwing the javelin. One is to lay it across something, as the arm, or the foot, or another javelin, or a stump of log, or a small mound of earth, or anything that is convenient, and grasping it at the smaller end, shoot it forward.

The other way is to grasp the javelin near the middle and throw it from the hand.

In throwing, the contest may be for distance, or to throw at a mark.

The game is merely a contest of skill in throwing the javelin.

IS. WOSKATE CANWACIKIYAPI.

(Game of Tops.)

Canwacikiyapi is an ancient game played for amusement by the Sioux boys.

The implements used in this game are: canwacikiyapi, tops; icapsintepi, whips.

The canwacikiyapi is a wooden cylinder with a conical point. The cylinders are from an inch to two inches in thickness, and from a half to an inch and a half in length, and the conical point is from an inch to two inches in length.

The *icapsinte* has a handle and from one to four lashes. The handle is made of wood, and is from fifteen inches to two feet long, and about half an inch thick at its thicker end, and tapers to the other end.

The lashes are made of pliable thongs or strings, about twelve to fifteen inches long, and are fastened to the smaller end of the handle.

The tops are spun in the same manner as whip tops are spun by white boys. A game is played by marking a square about five feet vol. xix. — NO. 72.

across. On three sides of this square barriers are placed, and the fourth side left open.

The players spin their tops outside of the square, and while they are spinning they drive them into the open side of the square.

After the tops cross the open side of the square they must not be touched.

After the top stops spinning, the one that lies nearest the side of the square opposite the opening wins the game.

Another game is played by marking a circle about six feet in diameter and near its centre making four holes a little larger than the tops and about six inches apart.

The players spin their tops outside the circle, and while they are spinning drive them into it.

After a top enters the circle it must not be touched.

The player whose top lies in one of the holes when it has stopped spinning wins the game.

If two or more tops lie in the holes when they stop spinning, those who spun them must spin them again until one player's top lies in the holes more often than any other.

16. WOSKATE TITAZIPI HOKSILA.

(Game with Boys' Bows.)

The Sioux boys have, from ancient times, indulged in amusement with the bow and arrow.

They play at various games, mimicking battles, hunting, and similar things.

They also shoot at a target, and for distance, but there appears to be no formal game or rules governing their play.

The boys' bow is like the bows for the men, except that it is smaller.

The boys' arrows are like those for the men, except that they are made with heads large and blunt.

17. HOHU YOURMONPI.

(Bone Whirler.)

The hohu yourmonpi is a toy that has been played with by the Sioux boys from ancient times.

It is made from the short bone of the foot of one of the larger ruminating animals, and is fastened to the middle of a string of sinews about twelve to eighteen inches long. At each end of the sinew string a short stick is fastened to serve as a hand hold.

These sticks are taken, one in each hand, and the bone whirled about so as to twist the string. The string is then drawn taut, which rapidly untwists it, and rapidly whirls the bone so that its motion will twist the string in the opposite direction. This process is repeated indefinitely, the motion of the bone making a buzzing noise.

The object of playing with the toy is to make the buzzing noise.

A game called "buffaloes fighting" is played with this toy, as follows:—

A number of boys, each with a bone whirler, set them to buzzing, and imitate the actions of bulls fighting; the buzzing of the bones is supposed to represent the bellowing of the bulls. They approach each other and strike the bones together, and if the bone of a player is stopped from buzzing, he is defeated.

18. TATE YOURMONPI.

(Wind Whirler.)

The *tate yourmonpi* is a toy that has been played with by the Sioux boys from ancient times.

It consists of a blade of wood, usually red cedar, about one eighth of an inch thick, two inches wide, and twelve inches long. One end of this is fastened to a wooden handle by a pliable thong about twelve to eighteen inches long.

The handle is from two to three feet long, and about one half to one inch in diameter.

By holding the handle above the head and swinging it rapidly with a circular motion, the blade is whirled rapidly and makes a buzzing noise.

The object of playing with the toy is to make the buzzing noise, and sometimes a number of boys contest to see who can keep it continually buzzing for the longest time.

19. IPAHOTONPI.

(Pop-gun.)

The *ipahotonpi* is a toy that has been played with by the Sioux boys from ancient times.

It consists of: tancan, the body; wibopan, the ramrod; iyopuhdi, the wadding.

The tancan was formerly made from a piece of ash sprout, about six to ten inches long, from which the pith was removed, but since the Indians have obtained wire, they burn a hole through a piece of ash from eight to fifteen inches long, and from one and a half to two inches in diameter.

It is generally ornamented by pyrographic figures or markings.

The wibopan is made of some tough wood, a little longer than the tancan, and of such size as to pass readily through the bore.

The *iyopuhdi* is made by chewing the inner bark of the elm, and using it while wet.

A wad is packed tightly into one end of the bore, and a closely fitting wad is forced from the other end, rapidly through the bore by means of the ramrod, when the first wad flies out with an explosive noise.

The object of playing with the toy is to make the report.

Sometimes the boys play at mimic battle with the pop-guns, or they mimic hunting, when one or more boys imitate the game, and the others try to hit them with the wads from the pop-guns.

20. WOSKATE HEPASLOHANPI.

(Game of Horned Javelins.)

Hepaslohanpi is an ancient game played for amusement by the Sioux girls in the winter on the ice or snow.

The implement used in the game is hewahukesala, horned javelin.

The hewahukesala is made of a wooden javelin, about four to five feet long and from three quarters to an inch thick at the thicker end, tapering to a diameter of three eighths to one half an inch at the smaller end.

A tip of elk horn, about four to eight inches long, is fastened on the larger end.

The game is played by throwing the javelin so that it will strike and slide on the snow or ice, and the one whose javelin slides the farthest wins the game.

As many girls may play at the game as wish to do so.

21. HOKSINKAGAPI.

(Dolls.)

From ancient times the Sioux girls have played with dolls.

The dolls were rude effigies, sometimes carved from wood, but generally made of buckskin, and stuffed with hair, with their features made by marking or painting.

The dolls were dressed with both male and female attire, which was adorned with all the ornaments worn by the Indians.

The girls would often have doll baby carriers, like those used for the Indian babies, and would carry the dolls on their backs, as their mothers carried their babies.

22. TIPI CIKALA.

(Toy Tipis.)

From ancient times the Sioux girls have played with toy tipis varying in size from a miniature tipi of a foot or so in height to one large enough for a child to enter.

They played with these toy tipis in much the same way as white children play with toy houses.

J. R. Walker.



A COMPOSITE MYTH OF THE POMO INDIANS.1

THE following is a typical myth 2 of the Pomo Indians of California, and will serve to show some of the characteristics of Pomo mythology. It will be noted that this particular myth is a composite consisting of six elements or separate, though logically connected, ideas: Coyote as a trickster, and the miraculous birth of his children; the destruction of the world by fire; the creation by Coyote of Clear Lake; the creation by Coyote of human beings; the theft of the sun; and the transmutation of human beings into animals. These have been obtained from other informants as separate stories, but as a rule the first three are uniformly combined to make one complete narrative, while the other three are told separately, or are at times, particularly in the case of the story of the creation of human beings, combined with certain other myths.

There was a large village at Nō-napō-tī (Kelseyville, Lake County) and here there lived two Wood-duck (wadáwada) sisters who always kept apart from the rest of the inhabitants of the village, and, although there were many of the men of the village who admired them, the sisters persistently refused to have anything to do with them. One of their admirers was Coyote, who tried various means to induce one of them to become his wife, but all without success, so that he finally determined to resort to trickery. It being then the food-gathering season, he proposed that all of the women of the village should go on a buckeye gathering excursion into the neighboring mountains while the men were busy hunting and fishing, or were engaged in making implements at the village.

The Wood-duck sisters had a very old and partly blind grandmother who had gone out camping with another party, although they did not know this. When they went to get her to go with them, they found an old woman there who was covered with a rabbitskin blanket and looked exactly like her, but who was really Coyote.

¹ This paper has been communicated as part of the Proceedings of the California Branch of the American Folk-Lore Society.

² This myth with others from the Pomo region was collected during the summer of 1904 as a part of the work of the Ethnological and Archæological Survey of California carried on by the Department of Anthropology of the University of California, through the liberality of Mrs. Phæbe A. Hearst. The myth was obtained from an informant who lives near Ukiah, Mendocino County, and it was first told to him by old people residing near Upper Lake, a town on the northern shore of Clear Lake the creation of which is here recounted. The constituent parts of this myth are, however, common throughout all of, at least, the upper Russian River and Clear Lake region.

The Wood-ducks led this blind old woman along out to the camp and made a bed for her, for she was very tired.

That evening when the food had been prepared, the Wood-ducks gave some to the old woman, but she said, "My daughters, I cannot eat. I cannot raise myself up. I want to sit up and eat." The elder of the two sisters sat at the old woman's back to hold her up, but Coyote said, "I cannot sit up when only one of you holds me up. One of you must sit in front of me."... Then the two sisters began to fight Coyote and were soon joined by others of the women of the camp, who brought clubs and stones, for every one now knew that Coyote had been playing another of his tricks. There were born immediately four children. The first two Coyote rescued, placing them in his hunting sack. The other two were killed by the enraged women. Coyote immediately ran back to the village and the women followed soon after.

Coyote continued to live at Nō-napō-tī with his two children, but he had no one to care for them while he was away hunting and fishing, and the people of the village treated them very badly whenever he was gone. They threw rocks and sticks at the children, called them bad names, and even threw coals of fire on them. When the children were old enough to get around by themselves, Coyote determined to revenge himself and his children for the abuse they had suffered. He accordingly went east to the end of the world and there dug a huge tunnel which he filled with fir bark. He disappeared regularly every morning for four days, and no one could think what he was doing, for he went about it very secretly. Some of the people asked what he was doing while he was gone all day, but he replied that he was only hunting food for his children.

After a long time Coyote put all kinds of food, water, clothing, a fire drill and other implements, and also his two children, into his hunting sack (yet), and after sundown went on the roof of the dance-house, where he watched toward the east for some time. Finally he called out, "I do not know what can be the matter; it looks as if something is wrong. Come out and see." Soon there was a great noise like thunder, and smoke and fire appeared all over the east as far as they could see from north to south. Every one knew that Coyote had something to do with it, and all began to ask him to save them, calling him father and other terms of relationship; but Coyote replied, "I shall not be saved either. I do not know what I shall burn up too, I suppose; my body is no rock has happened. or water." But the people all cried to him to save them as the fire came nearer and nearer, until at last it completely surrounded them and left but a very small space about the village unburned.

Coyote now shouted, "ē—," with his hand uplifted (all finger tips pointing upward), four times, and presently there came down out of the sky a feather rope (yūlūk) on the end of which Spider (tó-cbū) hung with his back downward. Coyote jumped on to Spider's belly and the feather rope immediately started to ascend. After a short time Coyote wished to stop, so Spider stopped the ascent and instantly spun a web large enough for Coyote to walk around on and look at the burning world beneath, which was by that time entirely on fire. They then went on upward for a time, whereupon Spider stopped and spun another web so that Coyote might give his children some food. A third stop was made and a web spun so that Coyote might give the children water, and a fourth and last stop was made and a web spun so that all might rest and take a last look at the burning world. At last they arrived at the gate leading into the sky and entered.

Spider, who was its keeper, remained at the gate, but Coyote and his children, who now got out of the hunting sack, went eastward toward the house of Madumda,2 which they saw immediately upon entering the gate. Their road lay over a plain covered with grass and sweet-smelling flowers. There were, however, no people to be seen. On the way Coyote and the children stopped and rested four times, but at last arrived at the house, where Coyote knocked on the door. Madumda came and invited them into the house; saying, "He hé, sīnwa nō balma; what have you come here for? I know you have been doing something. That is why you come here in this manner. Why do you want to do something bad always? Why do you want to treat your children (all people) that way? Why are you not sorry for your children? Now, go back and live as you did before and do not act that way." Coyote said he would go back on the following day, and Madumda then instructed him as to what he should do when he went to the earth and how he should act toward people in order that he might be on friendly terms with them.

Coyote returned to the gate and Spider then took him back to the earth in the same manner as he had come; but the earth was much changed. Formerly the mountains were high, but now they were much lower, the tops having been burned off. The trees, rocks, and

¹ The gate, an opening through the sky, is guarded by snakes who allow only those who reside in the heavens, or persons for whom Madumda has sent, to enter.

Madumda, who is the chief deity in Pomo mythology, is the elder brother of Coyote and lives in a large sweat-house in the sky, where, to a great extent, the conditions are the same as on earth except that there there is nothing disagreeable.

streams were all gone, and the appearance of the whole country was different. He found all things which had lived on earth lying around roasted, and he commenced to eat everything he found, deer, birds, fish, snakes, and so on, until he grew very hot and thirsty. He then began to look for water, running about from place to place where there had formerly been springs and streams, but all were dry, and he nearly gave up the search. Finally, however, be wandered toward the west and found water in the ocean. He drank copiously four times. Having completely satisfied his thirst, he started homeward, but had not gone far when he began to feel sick. He grew steadily worse as he raced on, endeavoring to reach his home before he should die, and was only able to reach Kabái-danō (Wild Onion Mountain), a bald hill on the western shore of Clear Lake, where he fell upon his back groaning.

Kabái-danō was really Kúksū's 1 sudatory, and when he heard Coyote groaning on the roof he came out much surprised. "O---who's there? I did not know there was anybody here." Coyote replied, "Yes, it is I. I have been eating fish and meat, and I got hot and thirsty, and there was nobody around, so I went west and found water. I took a drink, but I took too much and am sick. did not know that there was any one here. I wish you would doctor me in any way you know." Kuksū soon prepared to doctor Coyote, and returned with his body painted black, and wearing a very large headdress. He had a large whistle in his mouth and carried a long black medicine wand in his hand. As Kûksū came out of the sudatory he ran in a counter-clockwise direction four times around it, then in a clockwise direction four times around it. He then ran four times around Coyote, then ran up to him from the south, and returned backwards to the point of starting, where he turned his head as far as possible to the left. Again running around his patient four times, he approached him from the east and completed the same cycle, following it by the same cycle from the north and then

¹ Kūksū is an important character in Pomo mythology and in certain ceremonials. He is a person of characteristic Pomo physique, but possesses great power as a medicine-man or doctor. He always appears painted entirely black, wearing on his head a very large headdress, called big head, or Kūksū-kaiya, and with a tuft of shredded tule fibre attached to the small of his back. He carries a black cane or wand (cakoik), and, while doctoring, blows constantly a large whistle made of elderberry wood.

According to Dr. Dixon (Maidu Myths, p. 42) Küksü is found also among the Maidu, there being the first man created by Earth-Initiate. His appearance is, however, quite different, he being depicted as a person of pure white complexion, with pink eyes, black hair, and shining teeth, and withal very handsome. He possessed great knowledge and played an important part in the final disposition and distribution of the people created by Earth-Initiate.

from the west. He then ran four times around his patient in a counter-clockwise direction, after which he turned his head to the left; then four times in a clockwise direction, again turning his head to the left. He then told Coyote that he would cry, "ē---" four times, and jump on his belly. He then ran around the sick man in a counter-clockwise direction and cried "ē---" four times; then ran up to him blowing his whistle and pointing his medicine wand at his belly four times, and at the end of the fourth time he turned his head to the left. He then repeated the complete cycle of four runs and the turn of the head to the left. He then cried, "ē---" once, ran, and jumped on Coyote's belly, which burst with a sound like that of a great explosion. The water which Coyote had drunk at the ocean ran down in every direction even to as far as Tule Lake and Scott's Valley, and the rivers commenced running, so that the water collected in the lowest places and formed Clear Lake. And in the water there were fish, snakes, turtles, and all kinds of water birds; for, as Kúksū jumped upon his belly, Coyote said, "There will be much water and plenty of fish, snakes, frogs, turtles, and water birds. They will all come from my belly alive, and by and by there will be people in this country to eat them."

Coyote then arose and walked a short distance. Then he turned and said to Kúksū, "I will make a dance-house and make a big dance and feast and will call you. I will let you know when everything is ready." Kūksū said, "All right, that is good."

Coyote went northward to Yố-bū/tūi (near Upper Lake) and there built a small tule house for himself. He then went all around the lake and talked with all the different birds about the coming dance, and secured the services of two young men from every species of bird to assist in building the dance-house. These all came at the appointed time, and there were so many of them that they were able to dig the pit and complete the house in a very short time. Meanwhile Coyote made many tule houses and had a large village prepared. After finishing the dance-house the birds all left, Coyote promising to notify them when all things were ready for the dance.

While the birds were at work, Coyote took from them without their knowledge two feathers each, and in each one of the tule houses he placed a pair of feathers, except in the best house, where he placed a single hawk (táta) feather. He then went to bed in his own house, and lay there talking to himself all night. He said that the feathers

¹ The fact that there are at times waves of considerable height on Clear Lake is explained by some of the Indians as a necessary condition, since the water originally came from the ocean, where there are waves at all times.

should turn into people, and that there should be people there before daybreak on the following morning, a man and a woman in each house; that Hawk (táta) should be the captain of all and should be the last one to leave the house; that Blue-jay (tsai) should be a doctor and poison man (wizard); that Tsapū should be a poison man also; that Gray-squirrel should be Obsidian-man (katcá-tca) and that he should be a quick fighter and dodger, a high jumper and able to run up trees; that Red-headed-woodpecker (katák) should be a slow man but able to see farther than any one else; that Crow (kaái) should be a slow man but very long-winded and able to fly higher than any one else; that Hummingbird (tsúdīyūn) should be able to fly faster than any one else and should be a doctor with the power to carry away disease by pulling hair out of a patient's body and carrying it out where the wind might blow it away; but that before doctoring in this manner he should dance; that Hummingbird should also have the power to fly up in the air and cause thunder and lightning; that Kingbird (kapintadátadaū) should always be the first awake in the morning and should wake the rest of the village; and that Wócwoc (mockingbird or thrasher) should watch over the people of the village and wake every one at intervals throughout the night so as to prevent some one from poisoning them; it would be particularly his duty to keep a close watch on Blue-jay, who was a poison man.

Coyote had just finished designating the duties and powers of each individual when he heard Kingbird say, "Wē wé, it is daylight now, wake up, wake up." He went out but saw no one astir. He went into the dance-house, but there was no one there. Soon however he heard some one cough outside the house. He then went up on the roof of the dance-house to a point near the smoke hole, from where he commenced to speak to the people: "Now, my children, you young men go out and get wood for the dance-house. You young women make mush, pinole, and bread, and when you have finished preparing the food, bring it into the dance-house so that we may all eat. After we have all eaten I will tell you what to do next, my children."

As the young men started to get wood, the old people told them that the first man to return would be considered the best man. Then Gray-squirrel (Obsidian-man, katcá-tca) ran swiftly up the hill until he came to a large dry manzanita bush which he cut down and into short lengths with his feet very quickly. He bound the wood into a bundle with a withe of white oak and ran back to the village, arriving there long before any of the others. As he threw the

¹ According to other versions people were created from sticks instead of feathers.

wood into the smoke hole it struck the floor with a loud noise and those within cried, "He hé, be careful there. Don't make so much noise up there. You will break down the dance-house." Finally, after all the young men had returned with wood, Coyote directed the fire keeper (láimōc) to kindle the fire and then to begin the fanning. This was done and the men fanned one another until all the wood was burned and all the men were very warm, after which they ran to the creek and bathed for a short time.

When all had returned to the dance-house, Coyote spoke again from the roof, and directed that all the food should be brought into the house, where every one might enjoy the feast. This was done, and every one feasted for a long time. Then Coyote rose from his place between the fire and the centrepole and again spoke to the people, finishing with these words, "Eagle (cai) and Gray-squirrel (the Obsidian-man) will be your captains (chiefs, tcá-kalik). They shall be of equal rank, and each will care for his own people." Then speaking to the two captains, he said, "You shall be captains. You shall talk to your people and shall instruct them in all that is just and right. Henceforth I shall be an old man and shall have nothing to do but eat."

The two captains then consulted and decided to appoint Panther (damōt) and Wolf (sméwa) chief huntsmen, Makó and Kakaú chief fishermen, and Wood-duck (wadáwada) female captain (máta kalitc). Others were appoined fire tenders (láimōc), head singer (kéūya), and drummer (tsīlótca). Eagle then announced¹ the appointments of the two huntsmen and two fishermen, one each for each division of the village, and of Wood-duck as the female captain of the entire village, also of the dance-house officials for the entire village. In conclusion he said, "Now you hunters and fishermen must tell us how we can all live together and get along well together. We have finished speaking now."

The huntsmen and fishermen consulted, but finally said, "We know very little. We can only hunt and fish for the people, and must follow the instructions of our captains."

Then they asked Wood-duck what she would have them do. She replied, "I do not think we are living now as we should. We should have one head captain (tcá-yedūl-bate) to govern us all, and Hawk (táta) is the proper one for that office. Coyote created us all, and I think we should make Táta head captain, as his grandfather (Coyote) was before him."

As Coyote had willed it, Táta had not yet left his house; so the fire tenders were sent to bring him to the dance-house. A large

¹ In speaking to the people Eagle always spoke in a loud voice, repeating verbatim what Gray-squirrel said to him in a low tone.

black bear skin, blanket was spread immediately in front of the centrepole in the dance-house, and when Táta had seated himself on it saying, "Yes, this is good," Coyote asked him to tell the people what should be done Táta replied that the best thing that could be done would be to hold a big dance to which all of the neighboring people should be invited; meaning all the people who had assisted Coyote in the building of the dance-house.

A great dance was then celebrated for four days and nights, after which a feast was spread on the dancing ground (ké-male) in the dance-house, and Eagle told Táta to address the people. This he did and finally called the two captains, the two huntsmen, the two fishermen, and the two fire tenders to come and divide the food among the people so that all might eat and enjoy themselves. Those appointed divided the food, giving the best food to the head singer, next to the chorus singers, and so on until every one had had an abundance of food. This feast ended the celebration and all the visitors departed. The people whom Coyote had created out of the feathers continued to live at this village for a long time.

At this time the sun did not move across the heavens as it does now. It only rose a short distance above the eastern horizon and then sank again. Coyote finally determined to see why the sun behaved in this peculiar manner. He collected and placed in his hunting sack food, dancing paraphernalia, a sleep-producing tuft of feathers (sma-kaáitcil), and four mice. With these, and accompanied by singers and dancers he started eastward, in which direction they travelled for four days. At the end of the second day all of the party dressed themselves in their dancing paraphernalia and finished the rest of the journey dancing and singing.

Near evening of the fourth day the party arrived at a big dancehouse, the home of the Sun people,² around which they danced in a

¹ Coyote took with him as his head singer Cmái-kadōkadō. Among his dancers were Sūl (condor), Tcitcī (a species of hawk), Dakát (a small species of hawk), Kok (loon), and Tcīyá (a species of hawk). These were all very strong people and were taken not only because of their ability to dance, but also in order that there might be strong men who were able to carry the sun back to the village.

² Informants differ somewhat in their opinions of the Sun people, but according to one informant they are: the Sun-prophet (dá-matū), who has the power, by means of visions, of seeing and knowing everything that transpires upon the earth, and directs all the movements and conduct of the other Sun people; the Sun-man (dá-tcatc) who carries the sun, a large shining disc, in his hand or suspended from his neck by means of a grapevine withe; two Sun-women (dá-mata), the daughters of Sun-man; and four Sun-messengers (dá-tcma), who always accompany Sun-man and do his bidding. As Sun-man soars in the heavens with the sun, he sees everything done by the people on the earth and, when some misdeed is committed, he sends one of the Sun-messengers to the earth to shoot the offender with

counter-clockwise direction four times, then in a clockwise direction four times. They then entered the house and danced in the same manner around the fire, then around the centrepole, and finally around the fire and pole together, at last halting and seating themselves in front of the centrepole. Sun-man saw Coyote and his people entering the sun-house and sent one of his messengers to welcome them. As the visitors seated themselves the messenger said, "It is good, friends, that you have come here." Coyote replied, "My people wished to come and have a little dance with you to-night." The messenger replied, "Yes, that is good, we will dance." By and by the rest of the Sun people came home, Sun-man, as was his custom, hanging the sun by the grapevine withe to one of the rafters of the dance-house. Wood was finally brought and all things were in readiness for the dance, the first of which Coyote proposed should be the fire dance (hô-ke), a dance in which all might join.

As the dance began Coyote liberated the four mice which he had secreted in his hunting sack and told them to run up the centrepole and along the rafters to where the sun was tied, and gnaw the withe that bound it to the roof. Presently one of the mice fell from the roof into the fire, but sprang out and attempted to escape. was caught by one of the Sun-messengers, who was about to throw him back into the fire when Coyote called to him, "Here, here, do not throw that away. I eat those. Give it to me." The messenger gave Coyote the mouse and Coyote pretended to eat it, crunching a piece of charcoal to give the sound of breaking bones, while the mouse ran down his arm into the hunting sack. From here he was soon able to again run up the centrepole and resume his gnawing on the withe that held the sun. During this dance all four of the mice fell one at a time from the roof and were rescued by Coyote and returned to their work in like manner. The fire dance was finally finished after four intermissions, and the usual plunge and short swim followed. Then came a war dance (tcmá-ke), which was followed by still another dance; the three dances lasting until nearly midnight. By that time all of the Sun people were very tired and Coyote commenced to dance the fourth dance alone. He placed the sleep-producing tuft of feathers which he had brought in his hunting sack on the end of a stick, making a wand which he waved over the people as he danced, with the result that after a time all of the Sun people were sound asleep; but Coyote's people were not affected by the wand. By this time the mice had succeeded in

an invisible arrow and carry away his spirit to the abode of the dead beyond the southern end of the world, where, if Dá-matū approves of the death, the spirit remains. Otherwise the messenger returns the spirit to its body and the victim recovers consciousness.

gnawing in two the withe which held the sun and bringing it down to the floor.

Coyote's people then caught hold of the edge of the sun and all danced out of the house in exactly the reverse order in which they had entered. They danced around the centrepole and fire together, first four times in a clockwise direction, then four times in a counterclockwise direction, following this by the same cycle with the centrepole as a centre, with the fire as a centre, and with the dance-house itself as a centre, after which they started westward toward their home. Coyote now willed that the earth should contract so that they might return home quickly, and they found that they were soon near their village.

Red-headed-woodpecker, the far-sighted man, first saw the party as it returned, and called every one in the village out to see the new The sun was laid on the ground in the village and its final disposition was discussed, with the result that Covote told the people that it must be hung up in the middle of the sky. Hawk (táta) accordingly called forth two brothers of each species of bird, and instructed them to try to take the sun up into the heavens and hang it there according as Coyote had directed. Those who successively attempted the feat were Hummingbird (tsúdīvūn), Dakát (a small species of hawk), Eagle (cai), Loon (kok), Cé-tata (a large species of hawk), and many others. All except Crow brothers had tried and failed, and when they came forward to try every one laughed at them and remarked upon their slowness of flight and their physical weakness; but one of them grasped the sun by its edge while the other flew under it so that it rested on his back. Thus they flew higher and higher, interchanging their respective positions frequently in order to rest each other. As the Crows flew they cried, "a—, a—, a—," until to the great surprise of the watchers below they reached such a height that they could no longer be heard; and then such a height that they were lost to view to all save Red-headed-woodpecker, who was able to see much farther than any one else. He announced from time to time the progress of the Crows: "They are a long way up now. They are getting near the spot where the sun must hang. They are flying very slowly. They seem very tired. They have stopped now to take a rest. They are only a very short distance from the place now. Now they have reached it. There, they have hung it up. Now they are coming back down." After a long time the Crows reached the earth again, having travelled downward like bullets. The people of the village rejoiced greatly that they had the sun and had it hung up in the proper place so that it could give them light. They brought out all kinds of beads, baskets, blankets, and food as presents to the Crows for the service they had rendered.

Presently some one cried, "ē—," and Blue-jay told everyone to assemble in front of the dance-house. Here they found Coyote and Hawk standing on the roof; they announced their decision that a dance should be held to celebrate the occasion. The first dance was the fire dance in which every one joined, dancing until all were very warm and then as usual taking a swim. When they returned to the dance-house Coyote noticed that Gray-squirrel was not among them and said, "There is one man who is gone but none of you have noticed it." They all asked, "Who?" "It is Gray-squirrel who is not here. He has gone away and left us because he does not like the way we do things; but we need not worry or try to hunt for him, for he does not seem to like any one." So all returned to the dance-house and resumed the celebration.

Not long after this Coyote became provoked at the actions of the people and said, "You people do not try to do as I tell you to. You do not seem to care to do the proper thing and try to be somebody. You might as well be animals and go and do the way you like best." So he proceeded to turn them all into animals and birds and to designate the habitat and characteristics of each.

"You shall always live out in the mountains. You shall be afraid and will be shot for meat. Your name shall be Deer (pcé).

"You shall live in the woods and shall hunt for deer. Once in a while you shall kill a man. Your name shall be Wolf (sméwa).

"You shall always live in the mountains and in the woods. You shall hunt for deer and shall sometimes kill men. Your name shall be Bear (bitá).

"You shall live in the woods and in the mountains. You shall hunt for deer and shall sometimes kill people. Your name shall be Panther (damōt).

"You shall live around Clear Lake. You shall live in the trees, make your nest there, and defecate upon them. You shall eat raw fish. Your name shall be Loon (kok).

"You shall swim around Clear Lake and eat bugs and grass. Your name shall be Coot (kátsiya).

"You shall also swim around in Clear Lake and eat bugs and grass. Your name shall be Duck (kaiyán).

"You shall stand around in the lake and whenever there are big schools of fish coming out of the lake into the creeks you shall cry, 'fts dīkūbūhū.' Your name shall be Dīktbūhū.

"You shall fly around in the air and catch bugs and eat them. You shall hunt around in places where there are many bugs and grasshoppers and shall eat them raw. Your name shall be Crow (kaái).

"You shall fly around in the trees, gather acorns, make holes in the trees, put the acorns in there for winter time, and then eat them. Your name shall be Red-headed-woodpecker (katák).

"You shall live among the trees. You shall peck holes in them and shall eat the sap. Your name shall be Sapsucker (kaléstat).

"You shall fly around in the open country where there is plenty of room and fresh air and shall fly down and catch bugs and grass-hoppers and eat them raw. Your name shall be Kingbird (kapintadátadaū).

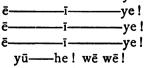
"You shall fly up very high in the air and then fly very swiftly down to the ground and catch mice or birds, or any kind of food. Your name shall be Dakát (a species of hawk).

"You shall live out in the woods in a hollow tree. You cannot see in the daytime. During the night is the only time you will be able to see. Then you shall catch mice and eat them. Your name shall be Night-hawk (?) (natôtō).

"You shall live out in a hollow tree during the day for you cannot see except at night. Then you shall catch mice and eat them and you shall sing at night also. Your name shall be Owl (makugu).

"You shall live out in the woods during the day for you cannot see during the daytime. You can only see at night. You shall hunt and sing at night. Your name shall be Cmáikadōkadō."

When Coyote finally finished designating the attributes of each different animal and bird he said, "I shall go by the name of Coyote (īwi). Táta here shall be called Táta. He shall be a flying bird and shall live where there are no other birds around. All you birds and animals shall raise children, and their children shall raise children, and all shall be called by the names I have given you. I shall be Coyote and I shall be able to smell as far as any of you can see. I shall be able to smell very far and tell who or what is there. I shall sneak around and steal things. Sometimes I shall even run after human beings and kill and eat them."



All were immediately transformed into the birds and animals Coyote had indicated and went to the various places he had designated. Coyote went away last.

SUMMARY.

- (1) The licentiousness of Coyote prompts trickery. Coyote saves two of his miraculously-born children and cares for them unaided.
- (2) The people of the village abuse the children in his absence. Coyote revenges himself and his children by setting fire to the world. The three escape to the sky by means of Spider, the gate-keeper of the sky, and a feather rope. They visit Madumda. He is displeased with the conduct of Coyote and sends him back to the earth with instructions as to his future actions.
- (3) Upon returning to the earth Coyote finds the tops of the mountains burned off, the streams dried up, and all kinds of food roasted by the great world-fire. He eats a prodigious quantity of the roasted meat, becomes thirsty, and searches for water which he finally finds in the ocean. He drinks four times, becomes very sick, and succeeds in reaching Kabái-danō, where he is doctored by Kūksū with the result that the water he drank forms Clear Lake, and the roasted meat eaten turns into the water fauna of the region.
- (4) At the northern end of Clear Lake Coyote causes the erection by the Bird people of a large dance-house. He, meanwhile, erects many dwelling-houses and secures two feathers from each of the birds. These he places in the houses and thus creates human beings. Officials are appointed, and a dance and feast are celebrated.
- (5) The sun did not formerly rise. Coyote and party journey eastward to the home of the Sun people and dance with them. Coyote sends up four mice from his hunting sack to gnaw off the withe with which the sun is hung to the roof of the dance-house while he dances and induces sleep among the Sun people by means of a magic wand. The sun is finally secured and all escape and return to the village at Clear Lake. The Bird people are called together, and all try to carry the sun up and hang it in the middle of the sky, which feat is finally accomplished by the wisdom of the two Crow brothers. Thus the world has proper light.
- (6) Coyote soon becomes provoked at the action of his people and transforms them into animals and birds, assigning the attributes and habitat of each.

The literature dealing with the mythology of the Indians of California covers but a comparatively small part of the State, the principal published works bearing on the subject being Dr. Goddard's "Hupa Texts," Dr. Dixon's "Maidu Myths," and Curtin's "Creation Myths of Primitive America," dealing respectively with the Hupa, the Maidu, and the Wintun. In addition to these published myths, the writer has had placed at his disposal by Dr. A. L. Kroeber the

manuscript of the creation myth of the Yuki, the nearest northern neighbors of the Pomo. With this material as a basis it is possible to compare the Pomo myth here given with the myths of some of these neighboring peoples.

Among none of the peoples here considered is there any conception of an abstract primal genesis. All start with some concrete material. With the Yuki and Maidu all was water in the beginning, then came the creator who created the earth and all things on the earth; but even such an approximation to an abstract idea of creation is apparently lacking among the Hupa, and Wintun, with whom there was in the beginning an earth of which the section inhabited by the particular people under consideration was in each case very similar to, if not identical with, that now existing. Also among the Pomo the majority of informants thus far questioned maintain that there was in the beginning a world very similar to the one now existing, but a few have been found who give very fragmentary accounts of a creation of the world by Coyote; in each case he having given certain materials from which to start.

The burning of the world, which is given so much prominence in Pomo mythology, is found among the Wintun, and is there also actuated by the spirit of revenge. The re-covering of the rocks of the earth with soil after the great world-fire as told in Olelbis has no place in the Pomo account, the only destruction to the soil there being the burning off of the tops of the mountains; but there is in the Wintun account of supplying the world with water after the world-fire by throwing a grapevine root and a tule root into the mountains, and then making streams by drawing furrows of different sizes on the earth with the sky-pole, something of an analogy to the Pomo account of the creation of Clear Lake and the watering of the neighboring region.

Considerable variation is shown in the account of the creation of human beings. According to the Pomo they were created from feathers, or according to other versions from sticks; ¹ according to the Yuki they were created from sticks, and according to the Maidu from earth modelled into human form, or from sticks, ² or little wooden figures. ⁸ With the Wintun there seems to be no definite theory of creation after the world-fire.

The present movements of the sun seem to require explanation,

- ¹ Stephen Powers, in his *Tribes of California*, p. 147, records a Pomo belief in a creation of human beings from earth, and on page 156 he states that the Indians of Potter Valley were created, according to their belief, from the red earth of a certain mound in that valley.
 - ² Powers, op. cit. p. 292.
- 8 Dr. R. B. Dixon, "The Northern Maidu," Bull. Amer. Mus. Nat. Hist. xvii, 336, 1905.

and here again there are diverse opinions as to the cause. According to the Pomo the sun was stolen from its keepers in the east by Coyote aided particularly by four mice, after which it was hung in the middle of the sky by the two Crow brothers. In the version of the myth here given there was no pursuit of Coyote and his party by the Sun people, but in other versions they were hotly pursued and were only able to escape by the aid of strategy. According to the Yuki, Coyote went alone, stole the sun, and was pursued by the Sun people, but finally succeeded in securing the sun and causing it to travel according to his will. According to the Maidu the sun and moon were driven from their hiding-place in the east by Angleworm and Gopher, but when once driven out they agreed with each other as to which should travel by night and which by day. The Wintun do not account for them.

The transmutation of human beings into animals has been found among the Pomo, Yuki, Maidu, and Wintun. Among the first three Coyote appears as the ruling power, designating arbitrarily, according to the Pomo and Yuki, the attributes and habitats of the animals; and deciding by means of a race, according to the Maidu, their habitats only. According to the Wintun, Olelbis, after re-covering the earth, sent down from heaven all the animals and birds which he did not care to keep there with him, and designated the attributes and habitats of each. Of such as he desired to keep with him in heaven, as: the eagle, hummingbird, and red-headed-woodpecker, he threw a feather to the earth and caused that to become the progenitor of the present race of that particular species.

Thus it will be seen that the mythology of the Pomo Indians as shown by the single myth here recounted, though having many points similar to and some episodes identical with the mythologies of neighboring peoples, has also many points of difference, some of which are differences of detail, due largely to local environment, while others are fundamental.

S. A. Barrett.

MYTHOLOGY OF THE MISSION INDIANS.1

I. SAN LUISEÑO CREATION MYTH.

In the beginning all was empty space. Ké-vish-a-ták-vish was the only being. This period was called Óm-ai-yá-mai signifying emptiness, nobody there. Then came the time called Há-ruh-rúy, upheaval, things coming into shape. Then a time called Chu-tu-taí, the falling of things downward; and after this, Yu-vaí-to-vaí, things working in darkness without the light of sun or moon. Then came the period Tul-múl Pu-shún, signifying that deep down in the heart or core of earth things were working together.

Then came Why-yaí Pee-vaí, a gray glimmering like the whiteness of hoar frost; and then, Mit-aí Kwai-raí, the dimness of twilight. Then came a period of cessation, Na-kaí Ho-wai-yaí, meaning things at a standstill.²

Then Ké-vish-a-ták-vish made a man, Túk-mit, the Sky; and a woman, To-maí-yo-vit, the Earth. There was no light, but in the darkness these two became conscious of each other.

- "Who are you?" asked the man.
- "I am To-mai-yo-vit. And you?"
- "I am Túk-mit."
- "Then you are my brother."
- "You are my sister."

By her brother the Sky the Earth conceived and became the Mother

of all things. Her first-born children were, in the order of their birth, See-vat and Pá-ve-ut, Ush-la and Pik-la, Ná-na-chel and Patch'-ha-yel, Tópal and Tam'-yush.

¹ This paper has been communicated as part of the Proceedings of the California Branch of the American Folk-Lore Society.

- Boscana alludes to the periods of time in the Creation Myth which he records, the story to-day being analogous to that which he obtained from the Indians eighty years ago. He says: "We have the six productions of the mother of Ouiot, corresponding to the six days of the creation of the world." I did not obtain this series thus distinctly stated, but on the other hand the introductory periods of creation were clearly named and defined. Whether these eight periods show any trace of Christian influence I am not as yet prepared to say. The myth in its entirety is strictly primitive. Only the slightest traces of any external influence could be suspected.
- ⁸ Pá-ve-ut is the name given to the sacred pointed stones of chipped flint, etc., used, not for arrow points, but for insertion in the end of the sword-shaped staff carried by the chief in the religious ceremonials. Boscana gives as the second production of Mother Earth "rocks and stones of all kinds, particularly flints for their arrows."
 - 4 Tam' yush, or Tam-ish (obscure sound) is the name for the sacred stone bowls,



Then came forth all other things, people, animals, trees, rocks, and rivers, but not as we see them now. All things then were people.

But at first they were heavy and helpless and could not move about, and they were in darkness, for there was no light. But when the Sun was born he gave a tremendous light which struck the people into unconsciousness, or caused them to roll upon the ground in agony; so that the Earth-Mother, seeing this, caught him up and hid him away for a season; so then there was darkness again.

After the Sun was born there came forth another being called Chung-itch'-nish (spelled Chin-ig-chin-ich by Boscana), a being of power, whose voice sounded as soon as he was born, while all the others rolled helplessly upon the ground, unable to utter a word. The others were so terrified by his appearance that the Earth-Mother hid him away, and ever since he has remained invisible.

The rattlesnake was born at this time, a monster without arms or legs.

When all her children were born, the Earth-Mother left the place and went to Ech'-a-mo Nóy-a-mo. The people rolled, for like newborn babies they could not walk. They began then to crawl on hands and knees, and they talked this way: Chák-o-lá-le, Wá-wa, Tá-ta. This was all that they could say. For food they ate clay. From there they moved to Kak-wé-mai Po-lá-la, then to Po-és-kak Po-lá-lak.

They were growing large now and began to recognize each other. Then the Earth-Mother made the sea so that her children could bathe in it, and so that the breeze from the sea might fill their lungs, for until this time they had not breathed.

Then they moved farther to a place called Na-ché-vo Po-mé-sa-vo, a sort of a cañon which was too small for their abiding-place; so they returned to a place called Tem-ech'-va Tem-eck'-o, and this place people now call Temecula, for the Mexicans changed the Indian name to that.

Here they settled while everything was still in darkness. All this time they had been travelling about without any light.

The Earth-Mother had kept the sun hidden away, but now that the people were grown large enough and could know each other she took the Sun out of his hiding-place, and immediately there was light. They could all see each other; and while the Sun was standing there among them they discussed the matter and decided that he

incorrectly called mortars, hollowed out of solid rounded stones, large and small, used in the toloache fiesta for mixing and distributing the drink, and placed upon the ground in the sacred house (called temple by Boscana) during the religious ceremonies. They were painted with bright colors within and without; and when not in use were carefully buried from sight in places known only to the religious leaders.

must go east and west and give light all over the world; so all of them raised their arms to the sky three times, and three times cried out Cha-cha-cha (unspellable guttural), and he rose from among them and went up to his place in the sky.

After this they remained at Temecula, but the world was not big enough for them, and they talked about it and concluded that it must be made larger. So this was done, and they lived there as before.

It was at Temecula that the Earth-Mother taught her children to worship Chung-itch'-nish. Although he could not be seen, he appointed the Raven to be his messenger, flying over the heads of the people to watch for any who had offended against him. Whenever the Raven flew overhead, they would have a big fiesta and dance.

The bear and the rattlesnake were the chosen avengers for Chung-itch'-nish; and any who failed to obey would suffer from their bite. When a man was bitten by a rattlesnake it was known that he had offended Chung-itch'-nish, and a dance would be performed with religious ceremonies to beg his forgiveness.

The stone bowls, Tam'-yush, were sacred to his worship; so were the toloache and mock-orange plants. All the dances are made for his worship, and all the sacred objects, stone pipes, eagle feathers, tobacco, etc., were used in this connection.

2. THE NORTH STAR AND THE RATTLESNAKE.

While they were living at Temecula, the rattlesnake was there, and because he had no arms or legs the others would make fun of him. The North Star, especially, who was then a person, was the leader in this abuse. He would fling dirt in his face, throw him down, and drag him about by the hair. So the rattlesnake went to the Earth-Mother and complained of this treatment, wishing to avenge himself on Túk-músh-wút, the North Star. So the Earth-Mother gave the rattlesnake two sharp-pointed sticks with which he might defend himself against any who disturbed him. So the next time when the North Star came and began to torment him, the rattlesnake used the sticks (his fangs) and bit off one of his fingers as you may still see in the sky.¹

The Earth-Mother further contrived that, in order to make the bite of the rattlesnake effective, it should be followed by three intensely

¹ Starting from the North Star as a centre, there is a vortex of small stars, which in the clear air of the southwest are very plainly seen. They may easily appear as the five fingers of a hand; a line of three or four stars for the thumb, with several curving lines for the fingers, of which the last, a straight line shorter than the rest, and pointing towards Cassiopeia, is the one bitten off by the rattle-snake.



hot days; and at the present time, when three hot days come in succession, you may know that some man has been bitten by a rattlesnake.

3. THE STORY OF OUIOT.1

While they were all living at Temecula, there was a man among them who was very wise and knew more than any one living. He taught the people, watched over them, and made provision for their needs, so that he called them all his children. They were not born to him as children, but he stood to them in the relation of a father.

It was the custom for all the people to take a bath every morning. Among them was a beautiful woman whom Ouiot had especially admired. She had a beautiful face and long hair that fell to her feet, completely covering her back. She always went down to the water when no one else was there, and would bathe when no one could see her. Ouiot noticed this and made it a point to watch her one day; and when she jumped into the water, he saw that her back was hollow and flat like that of a frog, and his admiration turned to disgust.

Wa-há-wut, the woman, observed Ouiot and read his thoughts, and she was filled with anger against him. When she told her people of his feelings towards her, they conspired together and said, "We will kill him." So the four of them, Wa-há-wut, Ká-ro-ut, Mórta, and Yó-wish (people then, but later, the frog, the earthworm, the gopher, and a water animal resembling the gopher), combined to destroy him by witchcraft.

As soon as they had finished their work, Ouiot fell sick; and tried in vain to ease his pain, sending north, south, east, and west for remedies, but nothing could avail. He grew so much worse that he lay there helpless, unable to rise. Wa-há-wut and her helpers came and jeered at him, and because he lingered so long in his illness they gave him the name of Ouiot. His real name was Moyla.

Then a man, named Má-wha-la, arose and said, "What is the matter with all of you people? You call yourselves witches, and yet you cannot cure our sick brother, or even determine the cause of his illness."

So the rattlesnake, then a man, and a great witch-doctor, who knew everything, searched north, south, east, and west, trying to find out some way to help Ouiot, or to learn what was the matter with him, but in vain.

And after him another man, the horned toad, equally great as an hechicero, went about searching for a cause or a remedy, trying his best but without success.

Next stood up the road-runner. He examined Ouiot, and searched about among the people to see if any of them had caused his illness, but he could discover nothing.

¹ Pronounced wee-ote.

Next came Sa-ka-pé-pe, a great leader, now a tiny bird. He did the same thing. He examined Ouiot and told the people that some one had poisoned him, and that he was going to die.

Ouiot was getting worse all the time, and he called his best friend, Cha-há-mal (the kingbird), a great captain and a very good man, and told him that he had been poisoned, and named the four who had done it, and told him the reason for their hatred of him, and that he soon must die; and to Cha-há-mal alone he disclosed the truth that he would soon return. "Look towards the east for my coming in the early morning," he said. So Cha-há-mal knew the secret.

Then he summoned all the rest of the people that he might give them his last commands; and when all had gathered together, some of his children raised him in their arms so that he could sit up and address them. The tears began to run down his cheeks. Coyote, Blue-fly, and Buzzard crowded about him, and Coyote began licking his tears as if he was thinking already of eating him. So they drove these three away.

Then Ouiot said that his death might come in the first month, Tas-mó-y-mal a-lúc-mal, or in the second part of the first month, Tás-mo-y-il mo-kát; but this time passed, and he was still alive. "Perhaps I shall die in the next month, Tów-na-mal a-lúc-mal, or in the second part of it, Tá-wut mo-kát; this also passed, and in like manner he predicted his possible death with the beginning of each month, only to linger through each until the last.

The series is as follows, beginning with the third month: Tówsun-mal a-lúc-mal, Tów-sa-nal mo-kát; Tó-vuk-mal a-lúc-mal, Tó-va-kal mo-kát; Nó-vac-ne-mal a-lúc-mal, Nó-va-nut mo-kát; Pá-ho-y-mal a-lúc-mal, Pá-ho-y-il mo-kát; Náy-mo-y-mal a-lúc-mal, Náy-mo-y-il mo-kát; Som'-o-y-mal a-lúc-mal, Som'-o-y-il mo-kát.

In the last month he died, and death came into the world. No one had died before, but he will take all along with him.²

There was a man (now kangaroo-rat) who made a carrying-net in which to lift Ouiot; and they sent to all four points of the compass for wood, the sycamore, black oak, and white oak, tule, hemlock, and

¹ I am indebted for the spelling of these names to Mr. P. S. Sparkman of Rincon (Cal.), whose unpublished dictionary and grammar of the Luiseño language is the only authority extant on the subject. He adds in regard to these names: "It will be seen that the first word of the name given to the first part of each period has the diminutive suffix 'mal' affixed to it, while the second word of the name means thin or lean, therefore this means something like the small, lean part of the period. Mo-kát, the second word of the name given to the second part of each period, means large, therefore the second parts are spoken of as the large parts. But it is not necessary to use the words a-lúc-mal and mo-kát. The other words may be used alone."

^{2 &}quot;Som" means all.

cedar, to build the funeral pile. They got a hollow log and on the lower half they laid the body, and put the other half of the log above it for a lid; and after the pile was ready and the fire lighted, the men carried the body in the net that had been prepared, and, going three times about the fire, they laid the body on it.

Meantime Coyote had been sent away first in one direction and then in another, being told to bring fire to light the pile; but he ran back so quickly that they could not finish their work. "Go to the central point also," they told him, "and go all the way. Do not stop until you get there."

Coyote ran off, but looking back he saw the smoke of the burning already rising up to the sky; so he turned and came running back with all his might. They took sticks to drive him away, and they stood in a circle close together about the fire to prevent him from approaching it; but the badger was a little man, and made a break in the circle (illustrated by the two thumbs when the hands are placed together, making a circle of the fingers), and Coyote jumped directly over his head, snatched the heart, the only part of the body that was not consumed, and ran off with it and devoured it.

There was a man among them named Wiskun (now a tiny squirrel), and when Ouiot was burned, he stood up and addressed the people; and he called the clouds from the mountains to come, and the clouds and fog from the sea to gather and fall in showers upon the earth to blot out all the tracks that Ouiot had made when he moved about upon the earth, so that nothing could be seen.

So the clouds came and it rained heavily.

Then it was told them that in all time to come they must have fiestas for the dead as they had done for Ouiot. And they must begin to kill and eat for food. Until this time they had never eaten flesh or grains, but had lived on clay. And they discussed the matter, and questioned as to who should first be killed. One man after another was chosen but each refused in turn.

While they were talking about this, Tish-mel (the hummingbird) said that he would like to take the eagle's place. He felt that he was a person of importance; but the people said, No. He was a little man, and not fit for that, and they would not have him.

The eagle must be killed at the time of every fiesta, and Ash-wut (the eagle) did not like this. To escape his fate, he went north, south, east, and west; but there was death for him everywhere, and he came back and gave himself up.¹

Then they talked about killing the deer. "He is a nice-looking

¹ Comment by the narrator. The eagle never dies. The old one will be there every year. You can catch the young ones by spreading nets for them in the cafions. They are killed for the fiesta without shedding any blood.

man, he would be good for meat." The lion was a strong, powerful man, and he said, "Why do you delay and discuss the matter? This is the way it should be done." So he fell upon the deer and killed him, and all the others that had been selected to be animals were killed at the same time. They turned into different kinds of animals and different kinds of grain, and all the things that we see now in the world.

When they killed the deer, they took the small pointed bones of the leg to use as awls for making baskets. A fine basket was made, and the ashes and bones of Ouiot were placed within it, and they buried the basket in the ground.

While they were burying it, they sang solemn words with groans (grunting expirations), and they danced in this fiesta. This was the first time there had been singing or dancing for the dead. Until this time they had known nothing of it, but after this they knew how to make the fiestas and to sing and dance. The rabbit was the man that sang first, and the crow and the wild goose danced first.

After this fiesta was over they had a big meeting at Temecula, where they were still together, for when they found out that death had come into the world, they did not know what to do, and they discussed the matter.

All those that are now the stars went up in the sky at this time, hoping in that way to escape death; and all things that live in the ground, worms and insects and burrowing animals, went under the ground to hide from death. But the others decided to stay on the earth. They concluded that it might be possible to live so many years and then go back and be young again.

Then they left Temecula and scattered all over just as it is to-day. Now that Ouiot was gone there was no use in staying in their first home. They no longer had a guide or teacher there.

No one knew that Ouiot was to come back, except Cha-ha-mal, and early in the morning he would go upon the housetop and call out, "Ouiot is coming back."

"What does he say?" the people wondered.

But they understood when, for the first time, Ouiot rose in the east. They saw the moon rise and they knew it was Ouiot. It was the first time there was any moon, but he has been coming ever since.

After Ouiot died and the people scattered from Temecula, they took the Tam'-yush (sacred stone bowls) with them. They had been people, but they turned into stone bowls when the others became animals, etc.

4. THE STORY OF OUIOT.1

There was a village and all the people were together there, and Ouiot was living there with the people. This man became a great teacher and knew more than all the rest of the people. He called all men and women his children. All were naked then, no one wore clothes. At that time there was a woman named Wa-há-wut, who was very handsome. She was of a light complexion, and Ouiot was very proud of her. He called her his daughter. There was a pond where all the people used to go to bathe; and Ouiot was there, and this handsome woman was there bathing, and Ouiot saw that her figure was not handsome. Her back was flat and without flesh.

All the people then were like witches; and this woman could read his thoughts, so she knew that Ouiot thought ill of her. So this woman killed him. She took the spittle of Ouiot and put it in her mouth, and took a frog and hung it up. (This part is obscure.)

Ouiot at once got sick and thin. He knew what was the matter with him, and that this woman was killing him; so he called all the people together, and told them to send for some of the people from the north to help him. So they came. They were the stone bowls (Tam'-yush), and they were people then. They came to see him and to doctor him. They knew what was the matter with him, but they could do nothing to help him.

So then he sent east for some others. They are the stars, Nu-kú-lish, and Yung-á-vish,² people then. They came to see what was the matter with him, but they could not help him.

Then he sent south, and some people came from the south (now the oak and the live oak), and they tried to doctor him, but did no good. Then from the west, the tule and the pine-tree (people then) came, and tried to cure him, but in vain.

He was sick for a long time, and he called all these people, and all who were then living around him. He did not know in which month he should die, but he lingered through all the months.³ In the eighth month he called them all about him, and told them that he was the one who made death. No one had ever died before, but after his death all would die too. Death would come for all. So the month was called Soym'-a-mul (or Som'-o-y-mal), Soym or Som meaning "all." It is applied to a man who in eating takes the whole of a thing into his mouth.

While Ouiot was dying, Coyote was trying to eat him. He was weeping, and Coyote licked his tears. After Ouiot died, Coyote wanted to eat the body, but the people took clubs and would not let him come

¹ Another version, told by another old man.

² Antares and Altair.

^{*} The series is given as above.

near. They told him to go north to get fire. He ran a little way and came back. Then they sent him in the same way east, west, and south; but when he looked back he saw the smoke already rising. The big blue-fly, Sar-é-wut, had made fire with the whirling-stick. That is the reason flies rub their hands together. When Coyote came back, the body was burned all but the heart. He began to cry out that he wanted to see his father, but the people clubbed him to drive him away. He still shows the marks of the clubs on his body. But he got the heart and ate it.

Just before Ouiot died, he told his people that they could kill and eat the deer. They had never killed anything before this time. And when they had killed the deer, they must take the small bones of the leg for awls to make baskets with. This was the beginning of basket-making. Spider was a woman, and it was she who must make the baskets.¹

So they made awls out of the bones, and gave them to Spider, and she made a basket. The first basket was made to put the bones of Ouiot in, and they buried it and had a big fiesta. That was the beginning of the fiestas for the dead. As they burned Ouiot, so they burn clothes and other things.

The eagle was a big man and a very great captain, and Ouiot had told them that when they made this fiesta they were to kill the eagle; and so they do. They kill the eagle, and burn the possessions of the man, and then begin to sing.

Before Ouiot died, he commanded that when they sing they should use a rattle made out of shells of turtles.²

A man (now the kingbird) was his best friend, and a very good man, and before he died Ouiot told him that he would soon return.

So kingbird got on the highest mountain near San Bernardino, and began to tell the people that Ouiot was coming back. You can still hear him saying this on the top of a tree in the early morning. He sings, "Ouiot is coming Ouiot is coming."

When the people heard him saying this, they all went out to look, and to their surprise they saw him. He came up in the shape of the Moon. After he came in the morning he went west. Kingbird alone saw him in the east. Then all the others, and Coyote first among them, saw him in the west; and Coyote said, "Moyla has come."

Constance Goddard Du Bois.

WATERBURY, CONN.

- 1 Others say that a cicada-like insect that sings on summer evenings was the first basket-maker.
- ² This most primitive form of rattle, mentioned by Boscana, is still in use. It is made of two hollow land-turtle shells, the top and bottom of which are joined by finely woven milkweed twine, the two shells being fastened upon a stick for handle, and having small pebbles within.



PROCEEDINGS OF THE CALIFORNIA BRANCH OF THE AMERICAN FOLK-LORE SOCIETY.

COUNCIL MEETING.

A meeting of the Council of the California Branch of the American Folk-Lore Society was held in the Unitarian Church, Berkeley, Thursday, December 7, 1905, at 7.45 P. M. On motion the following persons were approved for membership: Mrs. M. S. Biven, Oakland; Miss G. E. Barnard, Oakland.

A. L. Kroeber, Secretary.

FOURTH MEETING.

The fourth meeting of the California Branch of the American Folk-Lore Society was held in Room 22, South Hall, University of California, Berkeley, Tuesday, November 14, 1905, at 8 P. M. Mr. Charles Keeler presided.

The minutes of the last meeting were read and approved. The following persons approved by the Council were elected to membership in the Society, the secretary being instructed to cast the vote of the Society for them: Mr. R. F. Herrick, Mrs. S. C. Bigelow, San Francisco, Mrs. Zelia Nuttall, Mexico, and Mr. and Mrs. Oscar Maurer, Berkeley.

The President spoke briefly on the aims of the Society, reviewed its history, and announced coming meetings.

Professor John Fryer then delivered a lecture, illustrated with specially prepared lantern slides, on "Fox Myths in Chinese Folk-Lore." Professor Fryer briefly discussed Chinese folk-lore in general, its hold on the mind of the people, the important place occupied by superstitions regarding the fox, and recounted a number of interesting and suggestive fox tales.

Two hundred persons attended the meeting.

A. L. KROEBER, Secretary.

FIFTH MEETING.

The fifth meeting of the California Branch of the American Folk-Lore Society was held in the Unitarian Church, Berkeley, Thursday, December 7, 1905, at 8 P. M. Professor John Fryer presided.

The minutes of the last meeting were read and approved.

The following persons approved by the Council were elected to membership in the Society, the secretary being instructed to cast the vote of the Society for them: Mrs. M. S. Biven, Oakland, Miss G. E. Barnard, Oakland.

Professor Wm. F. Bade delivered a lecture on "Hebrew Folk-

Lore," based primarily on folk-lore elements in the Book of Genesis.

At the conclusion of the lecture a vote of thanks was tendered Professor Bade, as also to the trustees of the Unitarian Church.

One hundred and fifty persons attended the meeting.

A. L KROEBER, Secretary.

COUNCIL MEETING.

A meeting of the Council of the California Branch of the American Folk-Lore Society was held in the Unitarian Church, Berkeley, Tuesday, February 13, 1906, at 7.45 p. m. On motion the following persons were approved for membership: Mr. F. Rossi, San Francisco; Professor O. M. Johnston, Stanford University.

A. L. KROEBER, Secretary.

SIXTH MEETING.

The sixth meeting of the California Branch of the American Folk-Lore Society was held in the Unitarian Church, Berkeley, Tuesday, February 13, 1906, at 8 p. m. Mr. Charles Keeler presided.

The minutes of the last meeting were read and approved.

The following persons approved by the Council were elected to membership in the Society, the secretary being instructed to cast the vote of the Society for them: Mr. F. Rossi, San Francisco; Professor O. M. Johnston, Stanford University.

Dr. William Popper delivered a lecture on "Superstitions of the Arabs," based on his researches and personal experiences among the Arabic-speaking peoples of the Orient.

A vote of thanks was tendered the trustees of the Unitarian Society for the privilege of using the church.

One hundred and thirty-five persons attended the meeting.

A. L. Kroeber, Secretary.

BERKELEY FOLK-LORE CLUB.

The second regular meeting of the Club during 1905 was held in the Faculty Club of the University of California, Tuesday evening, November 28. President Lange called the meeting to order.

The minutes of the last meeting were read and approved. The following new members were elected: Professor H. F. Overstreet, Mr. A. H. Allen, and Professor W. F. Bade.

Professor F. B. Dresslar read a paper on "Some Studies in Superstition," based on superstitions known to and in part credited by advanced school students on the Pacific coast. Special attention was paid to the degree of credence given to superstitions. Particular attention was also given by the speaker to the subject of mental preference for odd numbers. At its conclusion Professor Dresslar's paper was discussed by the members.

A. L. KROEBER, Secretary.

The third regular meeting of the Berkeley Folk-Lore Club during 1905-06 was held in the Faculty Club of the University of California on Wednesday evening, January 31. President A. F. Lange presided, Professor W. F. Bade acting as secretary pro tem. Dr. W. Popper and Dr. A. W. Ryder were proposed for membership in the Club and unanimously elected. Professor G. R. Noyes presented the paper of the evening on "Servian Heroic Ballads." Mr. Nikolitzsch, who was present as the guest of the Club, read one of the ballads in the original. The paper was discussed at length by the members.

A. L. KROEBER, Secretary.

RECORD OF AMERICAN FOLK-LORE.

NORTH AMERICA.

ALGONKIAN. New England. In the "American Anthropologist" (vol. vii. n. s., pp. 400-508) for July-September, 1905, Charles C. Willoughby writes of "Dress and Ornament of the New England Indians." The topics treated are: Hair-dressing (considerable variety, styles due to age and station), tattooing ("confined principally to the cheeks, upon which totemic figures were made"), face-painting ("common with both sexes, and among the men more especially when on war raids;" various colors used; women painted for mourning), clothing; headdress (eagle and turkey feathers; curious head ornament of colored deer hair), ornaments in general (bracelets, necklaces, head-bands, common especially among the women; native copper ornaments never common; shell beads, wampum. Of wampum the author says (p. 508): "Besides its use as currency, wampum was woven into garters, belts, bracelets, collars, ear-pendants, neck-ornaments, head-bands, etc. It was used for ornamenting bags, wallets, and various articles of dress. The wampum belt, woven of purple and white beads in symbolic figures, served as an inviolable and sacred pledge, which guaranteed messages, promises, and treaties." Also: "Both discoidal and tubular beads of shell were used in New England at an early date, but they were probably rare and highly prized in prehistoric days." - Virginian. In the same periodical (pp. 524-528) Mr. W. W. Tooker has an article, "Some More about Virginia Names," in which he discusses the etymologies proposed in a previous number by Mr. W. R. Gerard. The words considered are: Winauk, Chickahominy, Werowacomaco, Powcohicora, Moëkannu, Wunnananounuck. In all of these, according to Mr. Tooker, Mr. Gerard is radically mistaken as to etymological analyses. - Mr. Gerard's paper, entitled "Some Virginia Indians' Words," appeared in the number for April, 1905 (vol. vii, n. s., pp. 222-249) and treated the subject in considerable detail in criticism of a previous article by Mr. Tooker.

ATHAPASCAN. Apache. In the "American Anthropologist" (vol. vii, n. s., pp. 480-495) for July-September, 1905, Dr. A. Hrdlicka published "Notes on the San Carlos Apaches." Habitat, dwellings (khúva, built by women), manufactured objects (old objects of their own manufacture rare; basketry made in limited quantity by women; baby-board leads to occipital compression; pottery gradually ceased in the last twenty years; musical instruments, "a flageolet and a peculiar one-string violin"); habits and customs (few preserved;

hair-dressing of women; tattooing now practised by the young, "especially the school-girls," — learned from the Mohave, not in use among the old San Carlos people; record-keeping; mother-in-law taboo reciprocal; puberty feast now abandoned; play of children, "no highly specialized children's games seen," girls play more than boys, and, "except about the schools, playmates are restricted to children of the same family or to relatives," little difference between child play of Indian and white, except, perhaps, former shows more patience and perseverance; training of children, - father and grandfather, mother and grandmother are the teachers of boys and girls respectively; burial in natural rock-shelters, on hillsides, in nooks of small, unfrequented cañons); antiquities (Talklai nuns; Apache attributes them to the na-ilh-ki-de, "ancient ones," burial of cremated dead in jars is indicated). Of the lore of these Apaches in general, the author observes: "The fact should not be overlooked, however, that their traditions are meagre. Many of the men who would have preserved their lore were killed during their almost incessant warfare, and the younger element know little beyond personal recollection."

CADDOAN. Kitkehaki Pawnee. In the "American Anthropologist" (vol. vii, n. s., pp. 496–498) for July-September, 1905, Dr. George A. Dorsey, under the title "A Pawnee Personal Medicine Shrine," gives the English text of the description by "Shooter, one of the oldest of the Kitkehaki tribe of Pawnee," of the personal medicine shrine of his father, who, born a poor boy, grew to be very successful in war, etc. This was through making offerings, smoking and praying to a "stone man" in the midst of a grove of cedars in a deep ravine. When the "god" disappeared, the place where he had stood was honored. Others than the original worshipper found success through this shrine.

CALIFORNIA. In the "American Anthropologist" (vol. vii, n. s., pp. 594-606) for October-December, 1905, Professor C. Hart Merriam has an article on "The Indian Population of California." The author estimates that the population, exceptionally large (by reason of climate and food supply), has decreased from 260,000 in 1800 to 15,500 in 1900. The chief cause of such decrease has been the impoverishment of the Indians due to the "gradual but progressive and relentless confiscation of their lands and homes."

LUTUAMIAN. Klamath. In the "American Anthropologist" (vol. vii, n. s., pp. 360, 361) for April-June, 1905, Dr. A. Hrdlička has a note on "Head Deformation among the Klamath." Deformed heads (produced chiefly by means of a bag of water-lily seeds, tied over the forehead of the infant) are known as "good heads," while "long-heads," or undeformed heads, are termed "slave-like," it being

said that "their slaves had such, and a man with such a head is not fit to be a great man in the tribe." So far as known, "the process of deforming the head of the child has no deleterious effect." Rev. J. Kirk, an educated Klamath, exhibits the deformity.

Mission Indians. In the "American Anthropologist" (vol. vii, n. s., pp. 620-629) for October-December, 1905, Miss C. G. Du Bois has an article on "Religious Ceremonies and Myths of the Mission Indians." The various fiestas of the Diegueños (the tolache, or puberty initiation-feast for boys; the akeél, the corresponding feast for girls; the wúkarúk, or feast of the images of the dead; the eagle feast preparatory to the wúkarúk) are briefly treated (after Boscana) and the English text of the myth of the wúkarúk, called "The Origin of Song and Dance," given as related by an aged woman of Manzanita. Some notes on the religious observances of the Luiseños are given on pages 628, 629.

PUEBLOS. Pueblo Bonito. In the "American Anthropologist" for April-June, 1905 (vol. vii, n. s., pp. 183-197, 4 pl.), Mr. George H. Pepper has an article on "Ceremonial Objects and Ornaments from Pueblo Bonito, New Mexico," in which are described inlaid scrapers of bone, a jet frog, a jet buckle, jet pendant, beads and buttons, turquoise beads, pendants and beads, found in 1897 in Room 38 of the ruins of Pueblo Bonito, a locality in the Chaco cañon, whose inhabitants had had no intercourse with the Spaniards, to judge by archæological evidence. At p. 575 of the July-September number Dr. J. Walter Fewkes has a note on "Inlaid Objects," in correcting a statement of Mr. Pepper concerning Pueblo mosaics. — Femez. In the "American Anthropologist" for April-June, 1905 (vol. vii, n. s., pp. 198-212), Professor W. H. Holmes has an article, "Notes on the Antiquities of Jemez Valley, New Mexico," embodying the results of investigations made in 1889, hitherto unpublished. The ruins of Vallecito viejo, Patokwa (San Juan de Jemez), Astialakwa, Giusewa (San Diego de Jemez), Amoxiumqua, and several unnamed sites in the neighborhood of Jemez are briefly considered. Some of these pueblos were in use in Spanish times, others are only pre-Spanish.

SALISHAN. R. de La Grasserie's paper in the "Journ. de la Soc. des Américanistes de Paris" (n. s., vol. ii, 1905, pp. 333-338), "Renseignements sur les noms de parenté dans plusieures langues américaines," treats of the relationship-terms in several Salishan dialects (Skqomic, Bilqula, Stlāt'lemch, Shushwap, Kalispelm).

SHASTA-ACHOMAWI. In the "American Anthropologist" (vol. vii, n. s., pp. 607-612) for October-December, 1905, Dr. Roland B. Dixon has a brief article on "The Mythology of the Shasta-Achomawi." Until recently these Indians have been regarded as two distinct linguistic families, but Dr. Dixon thinks that "they may regarded as

probably related members of a single stock, though in many respects quite distinct." In mythology, as in language, "the two components of the stock are alike, yet different." The eastern (Achomawi) branch resembles the Maidu in having "much of the systematic sequent quality" characteristic of the latter; likewise in the importance attached to a creator and the episode of creation. Dixon gives the outline of the Achomawi creation-myth. With the Shasta "of the creation proper, or the making of the animals, there seems to be little trace." The covote, however, "names the animals. and is responsible for the introduction of death into the world, but in a manner wholly different from that in the Achomawi or the Maidu." With the Shasta, "we find a considerably greater agreement with the Achomawi in the covote and miscellaneous tales than in the creation series." The Shasta coyote "is not so purely a trickster as the Achomawi," and he figures as an important character in a larger number of tales. The mythologic data, on the whole, confirm the linguistic evidence of the relationship of the Shasta-Achomawi. According to Dr. Dixon, "we may, perhaps, regard the Shasta, at least, as comparatively recent comers into the area south of the Siskiyou mountains."—In connection with this should be read Dr. Dixon's previous article (vol. vii, n. s., pp. 213-217) in the same journal on "The Shasta-Achomawi: A New Linguistic Stock, with Four New Dialects," based on investigations in 1900 and 1902-04. The Achomawi is not a single language, as hitherto believed, but "in reality consists of two markedly divergent languages," — the Achomawi and the Atsuge'wi. The relationship of the Achomawi and the Shasta is regarded by Dr. Dixon as certain, and the name Shasta-Achomawi suggested for the stock.

MEXICO.

Nahuatlan. Aztecan. In the "American Anthropologist" for April-June, 1905 (vol. vii, n. s., pp. 218-221, 2 pl.), Mr. D. J. Bushnell, Jr., describes "Two Ancient Mexican Atlatls." These objects, "true gems of ancient Aztec Art," are now in the Florence Anthropological Museum. They are regarded as "probably the finest existing examples of the throwing-sticks of the ancient Mexicans." The high degree of skill shown in the design and execution of the carving indicates that "they were ceremonial or sacred objects, and not intended for actual use." Their history is not known, — they have been in Florence for centuries. They were originally (like the specimen in the Kircheriana Museum in Rome) covered with a thin layer of gold.

MIXTECO-ZAPOTEC. In the "Journ. de la Soc. des Américanistes de Paris" (vol. ii, n. s., 1905, pp. 241-280), W. Lehmann writes of "Les

peintures Mixtéco-Zapotèques et quelques documents apparentés." The article enumerates, with historical sketch, bibliographic references, etc., the group of picture-writings (35 MSS. in all) dominated by the *Codex Borgia* and influenced by Zapotecan culture.

CENTRAL AMERICA.

MAYAN. Kekchi. In the "American Anthropologist" (vol. vii, n. s., pp. 271-204) for April-June, 1005. Mr. Robert Burkitt writes on "A Kekchi Will of the Sixteenth Century," giving the original text. phonetic rendering, interpretative notes, and vocabulary. The will, that of a dying widow, is dated December 3, 1583. It contains (exclusive of repetitions) some 112 Kekchi and 36 Spanish words. — of the dubious ones 10 or 11 are probably Kekchi and 5 or 6 Spanish. The language itself is interesting as bearing testimony against the instability so commonly attributed to the speech of savage and barbarous peoples. Says Mr. Burkitt, "If 'Juan Mendez, scribe,' had been a better scribe, there would be little but the date to show that his Indian was not written yesterday." After 320 years surprisingly few serious changes have taken place. — Maya Dates. "American Anthropologist" (vol. vii, n. s., pp. 642-647) for October-December, 1905, Mr. J. T. Goodman has an article on "Maya Dates." According to the author, the only possible way of aligning ancient Maya chronology with ours is by correlating the Xin (reckoning by a cycle of 13 kahuns; designated by their terminal day number) and the Archaic (cycle of 20 kahuns; numbered in order of succession) systems. The Xins migrated from a region where the Archaic calendar was in use, and adopted the current day and year count of the new home, but retained their chronological one in order to keep their records unbroken. Its results from the author's comparisons that "Copan, Quirigua, Tikal, Menche, Piedras Negras, and the other more modern capitals, flourished from the sixth to the ninth century of our era, speaking in round terms, and that Palenque was in existence 3143 years before Christ." A certain general diversity in a system where everything else was uniform indicates that "every city, in addition to the standard chronology, common to the whole race, had a reckoning from the date of its founding, - like Rome." - Mayan. Of the papers translated in "Mexican and Central American Antiquities, Calendar Systems and History" (Washington, 1904), which forms Bulletin 28 of the Bureau of American Ethnology, the following relate to the Mayan stock: Seler, E.: Antiquities of Guatemala (pp. 75-121), The Bat God of the Maya Race (pp. 231-241), The Signification of the Mava Calendar for Historic Chronology (pp. 325-337). Förstemann, E.: Aids to the Deciphering of the Maya Manuscripts (pp. 393-475), Maya Chronology (pp. 473ıtés."

efer•

nated

1. S.,

00

ext.

vill,

(ex·

- of

he

ar•

ad

at

489), The Time Periods of the Mayas (pp. 491-498), The Maya Glyphs (pp. 499-513), The Central American Calendar (pp. 515-519), The Pleiades among the Mayas (pp. 521-524), Central American, Tonalamatl (pp. 525-533), Recent Maya Investigations (pp. 535-543), The Inscription for the Cross of Palenque (pp. 545-555), The Day Gods of the Mayas (pp. 557-572), The Temple of Inscriptions at Palenque (pp. 573-580), Three Inscriptions of Palenque (pp. 581-589). Schellhas, P.: Comparative Studies in the Field of Maya Antiquities (pp. 591-622). Sapper, C.: The Independent States of Yucatan (pp. 623-634). Dieseldorff, E. P., Seler, E., and Förstemann, E.: Two Vases from Chama (pp. 635-664). Dieseldorff, E. P.: A Clay Vessel with a Picture of a Vampire-Headed Deity (pp. 665, 666).

SOUTH AMERICA.

ARAUCANIAN. In "Man" (London) for July, 1905, pp. 104, 105, Mr. N. W. Thomas communicates some "Animal Superstitions among the Araucanians" collected by C. A. Sadleir. In former times in the Argentine, "when a great hunt was held, before the animals were surrounded, the hunters drew themselves up in line, and with a knife passed through the skin at the back of the hand between the thumb and the first finger extracted the blood, and prayed to God to give them his 'outside' animals." No animals, we learn, "are said to bring luck or ill-luck to the house in which they live." The kongkong, the owl (near the house) and the "foxbird" foretell death. The sheep and the rooster (due to Spanish influence, figure in this folk-lore, and "the 'eggs of the rooster' turn into serpents, which they call colocolo." Among other creatures mentioned are the eagle, the chucaobird, the snake, the lizard, etc. The machi, or medicine-women, are important, — a few men also become such.

ARAWAKAN. In the "American Anthropologist" (vol. vii, n. s., p. 572) for July-September, 1905, Mr. W. R. Gerard has a note on "Ponce de León and the 'Fountain of Youth,'" in which he points out that the word bimini, "which the Spaniards of Boriken (Porto Rico), Juan Ponce de León among the number, understood from the Arawaks to be the name of an island which lay far out at sea to the northwest," and which contained the "fountain of youth," so sought after by Europeans, is capable of interpretation from the Arawak language, —bi, "life;" mini, "fountain, spring, source." Bimini thus signifies "fountain of life." This is a very interesting fact.

Brazil. In the "Journ. de la Soc. des Américanistes de Paris," n. s., vol. ii, 1905, pp. 323-325, Dr. E. T. Hamy describes "Deux pierres d'éclair (pedras de corisco), de l'état de Minas Geraës, Brésil,"—two flint hatchets of the old Indians (found in digging a ditch at Los Tranqueros), known locally as "thunder-stones."

PRE-COLUMBIAN LANDINGS. In the "American Anthropologist" (vol. vii, n. s., pp. 250-270) for April-June, 1905, Adolph F. Bandelier has a valuable article on "Traditions of Precolumbian Landings on the Western Coast of South America." The author calls attention to "the danger of early Indian lore having been colored, by those who gathered it, so as to support a favorite theory," - some of the Tonapa-Viracocha-Bochica lore belongs here. The tradition reported by Oliva is discussed in detail. Bandelier concludes that "the tale of the landing of so-called giants on the coast of southern Ecuador is a genuine Indian tradition from a period antedating the sixteenth century," and "it is possible that the strange beings came from some point on the western coast of America, although the marked difference in appearance between them and the coast Indians of Ecuador would rather indicate an extra-American origin;" perhaps from some of the islands of the South Sea. Volcanic disturbances probably contributed to their extermination: the natural phenomena were exaggerated by the priestly narrators of a later day.

GENERAL

HISTORICAL AND ETHNOGRAPHICAL. Dr. Livingston Farrands "The Basis of American History 1500-1900" (N. Y., 1904, pp. xviii, 303), which forms the second volume of "The American Nation: A History," edited by Professor A. B. Hart, is devoted to the consideration of the American Indian tribes, with introductory chapters on physiography, waterways, portages, trails and mountain-passes, timber and agriculture products, animal-life, etc. Besides the sections dealing with the various groups of tribes, there are chapters on "Social Organization," "Houses, House-life, and Food-quest," "Industrial Life and Warfare," "Religion, Mythology, and Art" (pp. 248-261), "Character and Future of the Indians." Pages 272-280 are occupied by a "Critical Essay on Authorities." In this book, the author, who was president of the American Folk-Lore Society for 1903, has produced a valuable hand-book of the American Indians, which for the ordinary reader is better than anything of the sort we possess, since. while popular in a sense, it is none the less scientific. With Dr. Brinton's "The American Race" (which now needs revision) the present volume will give the student of the Red Man a good idea of who the American Indians are, what they have done and the course of their history since the advent of the Aryan in the New World.

MUTILATIONS AND DEFORMATIONS. The monograph of Dr. Nello Puccioni, "Delle deformazioni e mutilazioni artificiali etnici più in uso," in the "Archivio per l' Antropologia" (Firenze), vol. xxxiv (1904), pp. 355-402, contains several items relating to the American Indians: Ancient Peruvian tattooing (p. 365); ancient Peruvian,

Carib, Combo, Chincha, Chinook, Calchaqui, Patagonian, Aymaran, Mexican, Yucatecan, Botocudan skull flattening and other deformations and mutilations (pp. 367-384); Northwest Pacific Coast Indian, Botocudo, Chiriguan, Cainguá, Lengua, Payagua, Aracà, Toba, Carib perforations, etc., of the nose, ears, lips (pp. 384-389); Galibi compression (by tying) of the calves of the leg to make them more prominent. On page 400 the author remarks, rather too broadly: "The Fuegians and all American Indians carefully remove all the hairs on their skin at the age of 14 or 15 years, with copper pincers and even more primitive instruments."

NOMENCLATURE (ETHNOLOGICAL). The article of Dr. A. L. Kroeber on "Systematic Nomenclature in Ethnology," in the "American Anthropologist" (vol. vii, n. s., pp. 59-593) for October-December, 1905, will be of some interest to folklorists. Some needed reforms in the Powellian system of nomenclature for Indian stocks are suggested.

Sociology. In the "American Anthropologist" for October-December, 1905 (vol. vii, n. s., pp. 663-673) Dr. John R. Swanton discusses "The Social Organization of American Tribes,"—those north of the Mexican boundary. The conclusion reached is that "the primitive nature of the maternal clan is not substantiated by a study of the American tribes north of Mexico, and can be proved only by presenting more abundant proof from other quarters of the globe." Sociologists are warned to exercise more care in picking out "vestigial characters." Many of these refer to the future, not the past, are potential, not vestigial.

A. F. C. and I. C. C.

RECORD OF PHILIPPINE FOLK-LORE.

Guam. The fourth and fifth sections of W. E. Safford's study of "The Chamorro Language of Guam" appear in the "American Anthropologist" for July-September, 1904 (n. s., vol. vi, pp. 501-534), and April-June, 1905 (vol. vii, pp. 305-315). In Chamorro gustii, "to love," signifies literally "to see well," and chatlii, "to hate," means "to look ill at." Geshinalom, "generous," means "kind-interior," and chathinalom, "mean," signifies literally "bad-interior." Says the author: "The possibility of tracing many words to their original sources is an interesting seature of the Chamorro language, showing clearly that the words were formed by the Chamorros themselves, who use them in their primitive sense." The adverbs sen (very, most) and sesen (exceedingly) "are in all probability identical with the Nahuatl cen (zen) and cecen (zezen), introduced in early times by priests or soldiers from Mexico."

As vol. iv, pt. i (Manila, 1905, pp. 107), of the Ethnological Survey (Department of the Interior) Publications appears Najeeb M. Saleeby's "Studies in Moro History, Law, and Religion." After a general introduction, English translations of eight MSS (From Adam to Mohammed; Genealogy of Kabungsuwan and his Coming to Magindanao, or the Conversion of Magindanao to Islam; Genealogy of Bwayan; History of the Dumatus and the Conversion of Mindanao to Islam; Oldest Copy of the Genealogy of Magindanao and the Iranun Datus; History and Genealogy of Magindanao Proper; Genealogy of Bagumbayan; Ancestors of the Datus of Mindanao) are given, pages 20-50. Then comes a sketch of the history of Magindanao (pages 51-61). The second chapter (pages 64-100) deals with the laws of the Moros (the luwaran, or the laws of Magindanao; the old and new Sulu codes). Chapter iii (pages 101-107) gives the English texts of two Sulu orations, one for the feast of Ramadan, the other the "Friday oration." Facsimiles of many of the pages of the original MSS. serve as illustrations to this interesting monograph, which is based upon "exact and true copies and translations" of the original tarsila or salsila in the possession of the chief datus of the Rio Grande Valley, - these are "written in the Magindanao dialect with Arabic characters, and a great part of their text is Magindanao names which have never yet been expressed by means of Romanic characters." According to the author Mindanao means "inundated," and Magindanao, "that which inundation," - a very appropriate name in reference to the floods of the Rio Grande. From page 16 we learn: "The word Mindanao, unless restricted by the sense of the sentence, is generally used to mean the Island of

Mindanao, while the term Magindanao is limited to the old district or town of Cotabato proper." The "mythology of Mindanao," given on pages 16-20, treats of pernicious man-devouring monsters (an amphibious creature, an ugly creature in human form but much larger, two monstrous birds) and their extirpation by Raja Sulayman (Solomon) and Raja Indarapatra, — the latter "is the mythological hero of Magindanao and Mantapuli is his city." The amphibious monster called kurita may be the crocodile, and the man-like tarabusan some large species of ape.

NEGRITOS. As part i of vol. ii of the "Ethnological Survey (Manila) Publications," appears W. A. Reed's "Negritos of Zambales (Manila, 1904, pp. 90), with 72 plates and 2 text-figures. This monograph is based upon two months' field work in May-June, 1003. at Iba, Tagiltil, Sta Fé, Cabayan, Aglao, etc. After an introductory chapter on the past and present distribution of the Negritos (the author thinks they do not exceed 25,000 in number, the largest and purest group being that in the Zambales Mountains in western Luzon: in Panay, Negros, and Mindanao they are also "pure to a large extent:" in east Luzon and Paragua "marked evidence of mixture exists"), the author discusses: Habitat, Negritos of Zambales (physical features, permanent adornment, dress), Industrial Life (home life, agriculture, manufacture and trade, hunting and fishing), Amusements (games, music, dancing), General Social Life (child, marriage, polygamy and divorce, burial, morals, slavery, intellectual life, superstitions), Spanish Attempts to organize the Negritos. Appendix A (pp. 75-77) gives anthropometric measurements of 77 individuals (32 females), and Appendix B (pp. 79-83) vocabularies of 100 words of the Zambal of Bolinao, Zambal of Iba, Zambal of Sta. Fé, Aeta of Subig. Aeta of Bataan, and Dumagat of Bulacan. The Negritos of Zambal "seem to have entirely lost their own language and to have adopted that of the Christianized Zambal." Their social state is "everywhere practically the same," and the Zambals "were the most indolent and backward of the Malayan peoples." Sharpening the teeth (upper usually) is universal among the Negritos. flint-and-steel method of fire-making "has almost entirely supplanted the more primitive method of rubbing two sticks together." Their agricultural implements are the tidd, or digging-stick, and the bolo. In the art of making, "aside from the bows and arrows which he constructs with some degree of skill, he has no ingenuity, and his few other products are of the most crude and primitive type." By instinct, habit, and necessity the Negrito is a hunter, and some of his traps are quite skilful (Malay borrowing is hinted in certain cases); in fishing he uses the bamboo weir (perhaps borrowed). The nearest approach to a game observed was "a gambling game." Chil-

dren take up serious life too early to need games. Their music and instruments are crude, and they are said to have but two songs. Their chief amusement is dancing (potato dance, bee dance, torture dance, lover's dance, duel dance). Connected with marriage are the rice ceremony, head ceremony, and leput, or home coming. Polygamy characterizes the well-to-do, but the sentiment is against divorce. No special burial ceremony was observed by the author. In truthfulness, honesty, and temperance the Negrito is far superior to the Malayan, from whom many of his vices have been borrowed. Slavery probably still exists. The countenance of the Negrito is "fairly bright and keen, more so than the average Malayan countenance." The Negritos "have developed to a high degree a sense of the dramatic, and they can relate a tale graphically, becoming so interested in their account as to seem to forget their surroundings." The Negritos feed the spirits after a hunt; they believe that the spirits of the dead are constantly present near where they lived when alive. To these "they attribute all adverse circumstances, sickness, failure of crops, unsuccessful hunts."

A. F. C.

RECORD OF NEGRO FOLK-LORE.

AFRICAN. Two interesting recent collections of the legends and folk-lore of the African negro are A. Seidel's "Das Geistesleben der afrikanischen Negervölker" (Berlin, 1905, pp. 340), and T. von Held's "Märchen und Sagen der afrikanischen Neger" (Jena, 1904, pp. xiv, 202). The former contains tales, proverbs, and songs from the Bantu-peoples (pp. 147-276), — Herero, Ambundu, Dualla, Pokomo, Shambala, Bondei, Ganda, Suaheli, Nyamwezi, Nyassa, Zulu, Sutho; mixed-negro peoples, - Gold Coast Tribes, Temne, Wolof, Nupe, Bornu, Haussa, Dinka, Bari. There are also sections on Semitic-speaking peoples (among whom the author includes the modern Egyptians) and the Hamitic tribes (ancient Egyptians, Berbers, etc., Somali, Bilin, etc.), to whom he attaches also the Nama-Hottentots. In an introduction (pp. 1-19) Hr. Seidel discusses briefly some general topics concerning the African negro. The negro, it is here said, lives in the light of Spinoza's conatus sui ipsius conservandi. On pages 6-8 the author cites with approval the conclusions reached by Chatelain, in his noteworthy article in this Journal (vol. viii, 1895, pp. 177-184) on "Some Causes of the Retardation of African Progress." The present condition of the negro is not due to lack of intellectual endowment, but to the natural conditions of the African continent, and certain unfortunate social institutions. Again, on pages 10, 11 Hr. Seidel pays tribute to Chatelain's summation of the characteristics of the folk-lore of the African negro. The material for the Ambundu (pp. 153-162) is taken from Chatelain's "Folk-Tales of Angola," which formed the first volume (1894) of the Memoirs of the American Folk-Lore Society. Seidel considers that the African negroes have especially developed the marchen, the fable (animal in particular), the anecdote (chiefly with didactic tendency), religious (cosmogonic) tradition, historic legend (genealogical), riddles, and proverbs, - also many varieties of songs. - T. von Held's book contains besides much material collected by herself (she is now a teacher in South Africa), tales of the Wolof, etc., from other sources. Also (pp. 100-202) some Suaheli, Damara, Herero, Bechuana, Kaffir, and Zulu proverbs. Miss von Held's collection includes tales and legends from the Kaffirs, Zulus, Bushmen, Bechuana, Hottentots, Basuto, Nao, and a number of other tribes and peoples, — animal stories largely predominate. The wealth of African proverbs is indicated by the statement (p. 8) that Christaller collected 3000 among the Tshi negroes alone. The chief animal figures in these tales are the jackal, hedgehog, serpent, wolf, owl, lion, hyena, fox, raven, vulture,

elephant, hare, cow, turtle-dove, crocodile, hippopotamus, pig, eagle, dog, chameleon, etc.

AFRICA AND AMERICA. In the "Pedagogical Seminary" (vol. xii, 1905, pp. 350-368) President G. Stanley Hall discusses "The Negro in Africa and America." The question of religion, etc., is treated at some length. The author considers that "it is surprising to see how few of his aboriginal traits the negro has lost, although many of them are modified." Also: "The negro has a tropical imagination, a very keen sensitiveness to nature, and an overmastering tendency to personify, not only animals but natural objects. This has given birth and currency to the rankest growth of superstition to be found among any race and which often controls daily life." The statement (p. 360) that "the negro himself has an hereditary disregard for heredity and keeps no pedigrees," is intended, as a general statement, to apply in America.

Jamaica. The collection of "Folk-Lore of the Negroes of Jamaica" (see this Journal, vol. xviii, p. 156) is continued in "Folk-Lore" (vol. xvi, 1905, pp. 68-77). The items recorded relate to the human body; animals, birds, and insects; love, courtship, marriage; births, deaths, funerals; ghosts; visits; the weather; raiments; dreams, etc. Signs, omens, superstitions, etc., in great variety are included. The "duppy" figures largely as usual. On page 75 we learn that "the butting of the right foot is a sign of good luck; butting the left foot signifies bad luck,"—a superstition the opposite of that entertained by the Fjort of West Africa, as Mr. E. S. Hartland, in a footnote, points out.

MELODIES. The "Southern Workman" (vol. xxxiv, p. 265) for May, 1905, calls attention to the latest issue of the Oliver Ditson Musician's Library, which contains 24 negro melodies adapted to the piano by Coleridge-Taylor. The introduction is by Booker T. Washington, who says: "According to African students at Tuskegee, there are in the native melodies strains that reveal the close relationship between the negro music of Africa and America. And apart from the music of the red man, the negro folk-songs are the only distinctively American music."

GEORGIA (GEECHEE). Under the title "Some Geechee Folk-Lore," Monroe N. Work, of the Georgia State Industrial College, publishes (pp. 633-635) the first part (proverbs, miscellaneous beliefs, animal beliefs, plant superstitions, etc.) of a collection of folk-lore from the oyster negroes of Thunderbolt, Ga., not all of whom believe these superstitions, some often saying, "This is only a saying and is not true." There is said to be a considerable element of African folk-lore among these negroes. The author informs us that "the negroes inhabiting the tide-water section of Georgia and South Carolina are

so peculiar in their dialect, customs, and beliefs that the term Gcechee, which means a rough, ignorant, and uncouth person, is applied to them." One curious belief is as follows: "If you cannot raise your children, bury on its face the last one to die and those coming after will live; or if you wish to raise your new-born child, sell it to some one for 10 or 25 cents and your child will live." In support of this it is said: "A woman, the mother of 16 children, lost the first 10. The tenth one was buried on its face, and the other six, as they were born, were raised without difficulty. This woman's daughter lost her first two children, but the third was sold, and it lived."

A. F. C.

RECORD OF EUROPEAN FOLK-LORE IN AMERICA.

Counting-out Rhymes. In the "American Anthropologist," (vol. vi, n. s., pp. 46-50) for January-March, 1904, Professor Will S. Monroe has an article on "Counting-out Rhymes of Children," based on compositions (two sets) of some 2050 pupils in the elementary schools of western Massachusetts, and dealing with one of the points considered, viz., "the extent and importance attached to counting-out rhymes in the plays and games of school-children." Only five boys reported never having used counting-out rhymes in their games. Altogether 183 different counting-out rhymes were reported, but all but 54 proved to be variations of a few pleasing or much used jingles. Girls mentioned more rhymes than boys. The three most popular rhymes are:—

- Ena, mena, mina, mo, Catch a nigger by the toe, etc.
- 2. One, two, three, four, five, six, seven, All good children go to heaven.
- 3. Rich man, poor man, beggar man, thief, etc.

Of these No. 1 was reported by 91 per cent. of the children, No. 2 by 86 per cent., and No. 3 by 79 per cent. Sex differences as to content of rhymes were marked. The large number of variations show that "children must add to and alter such rhymes." The formulas of play "are clung to with gospel tenacity," however, and the work of the innovation is often very hard.

In "Harper's Monthly Magazine" (vol. Spanish (Mexico.) cxii, pp. 258-265) for January, 1905, Thomas A. Janvier has an article on "Legends of the City of Mexico," stories which, with many others not here recorded, "are the common property of all the people of the City of Mexico," while many of them have also been used freely by the poets, and several have served as the basis for popular plays. They are likewise "stock material for the filling in of odd corners in the queer publications which in Mexico are called newspapers." The legends told in English by Mr. Janvier are: The Legend of Don Joan Manuel, The Legend of the Puente del Clerigo, The Legend of the Obedient Dead Nun, The Legend of the Callejou del Armado. Of these, the first is said to relate to a real historical personage (hung on the gallows for his sins by the angels, the story has it); the second tells how the priest's skelcton avenged his murder; the next relates how the body of a dead nun, at the command of the Mother Superior, shrank so as to go in a coffin too short for its original length; the last is the story of a man armed to the teeth, miser and murderer, as search after his death revealed.

SEVENTEENTH ANNUAL MEETING OF THE AMERI-CAN FOLK-LORE SOCIETY.

THE Society met in Ithaca, N. Y., in affiliation with the American Anthropological Association, December 26-29, 1905. During the same week met in Ithaca the Archæological Institute of America and the American Philological Association.

The Council of the Society met at 12 M., Wednesday, December 27, in Sage College of Cornell University.

At 2 P. M. the Society met for business in the Botanical Lecture Room, Sage College, in joint session with the American Anthropological Association. The Chair was occupied by Professor T. F. Crane of Cornell University, as a Past President of the Society.

The Secretary presented a Report on the part of the Council, as follows:—

During the seventeen years which have elapsed since the organization of this Society, there has taken place a great change in the status of American anthropology. To agencies at that time in existence, available for promoting the record of tradition in America, have been added important museums, able to employ funds, even though still inadequate, for purposes of research and publication of traditional matter. The American Anthropological Association. with which the American Folk-Lore Society is now regularly affiliated, has lately begun a useful career. The connection of moral and physical anthropology is so close that advance in one direction of necessity implies interest in other portions of the field; while to other causes tending to assist traditional investigations must be added the prosperity of archæological inquiry, which of necessity involves attention to folk-lore, as often alone able to supply the key and explanation, the relation to human life, without which monuments and objects are merely so much earth and stone.

Increasing attention to the subject must involve an increase in the volume of publication, alike in the presentation of new material and in the comparison of that already gathered. In spite of what has been accomplished, and of the rapid decay of oral tradition, there remain portions of the territory either altogether unworked or imperfectly explored. The persistence of folk-lore renders it still possible to do something toward completing the record. For example, during the past year it has been shown that a considerable number of old English ballads are still preserved and sung in various parts of the United States. The tales and songs, the superstitions and sayings of American negroes still remain without scientific gathering or

comparative study. Although in the United States rapidly passing away, these usages and conceptions are still to be found in vigorous life in neighboring islands, while in Mexico remains nearly a virgin field for the gathering of Spanish and aboriginal folk-lore.

Under these circumstances, and considering the extent of the territory to be covered, the resources of the Society, and number of its members, are absurdly inadequate. It is to be desired that the membership in the United States should be made sufficient to exercise a powerful influence on the collection of the remaining material, and to place at the disposal of the Society funds for important undertakings. The Journal of American Folk-Lore has a large library circulation, and through its exchanges offers an opportunity to investigators who desire to make known the results of their labors; in order to make the publication thoroughly creditable, it is important that editors, who for many years have given and continue to give their services without compensation, should have at their disposal moderate sums with which to encourage collaborators and obtain reports. There are also cases in which a relatively small appropriation would render it possible for deserving students to engage in useful tasks.

It seems incredible that in the United States and Canada a thousand persons should not be found who would be glad to unite with the Society, if the matter were properly called to their attention; but hitherto the recommendations of the Council have not resulted in such accession.

During the past few months, however, a very important step has been taken in the formation of a Branch in California, organized for the purpose of promoting research in that state, and associated with a club formed chiefly of professors of the University of California. It is to be hoped that this example may be followed in other states which have the opportunity of contributing to their own history in a manner which future generations will especially appreciate. So in the Southern states of the Union a movement designed to record the still existing folk-lore of whites and negroes should receive encouragement.

The Council has therefore determined to establish, as far as possible, Secretaries, whose duty shall be to promote membership and library subscription, to form in their territory branches or groups of students or persons interested to hold such public meetings as may seem desirable, and to communicate their proceedings for publication in the Journal of American Folk-Lore. Members of the Society are requested to make suggestions to the Secretary concerning the appointment of such Secretaries, and also the possibility of establishing local organizations in their own neighborhoods.

During the year no addition has been made to the series of Memoirs, of which the Eighth Volume, "Traditions of the Skidi Pawnee," collected and annotated by Prof. George A. Dorsey, appeared in 1904. A Ninth Volume, however, it is hoped, will be ready by the fall of 1906.

The Report of the Treasurer, from January 1 to December 27, 1905, is herewith presented:—

RECEIPTS.

Balance from last statement	\$1,240.47 708.00 110.00 434.53 30.00 5.00 19.82
	\$2,547.92
DISBURSEMENTS.	
Houghton, Mifflin & Co., manufacturing Journal of American Folk-Lore, Nos. 67, 68, 69, 70	\$1,002.46
the Secretary	34.50
surer	9.00
Expressing of books to Boston	•35
Second National Bank, New York city, collection	2.10
Postage on bills	4.78
S. Ward & Co., printing Treasurer's book	4.00
Rebate to M. L. Fernald, Cambridge Branch	15.50
" Treasurer of Boston Branch	37.50
" " postage on bills	7.11
Rubber stamp	.65
Balance to new account	\$1,117.95 1,429.97 \$2,547.92

Note. The above statement does not include the sales of single copies of the Journal of American Folk-Lore through the publishers, nor the subscriptions received by the publishers, through whom the libraries which subscribe to the Journal generally make their payments. Since January 1 has been received an VOL. XIX.—NO. 72.

account, showing a credit of \$583.68. This sum represents net profits after payment of all mailing expenses of the Journal, charges for binding separates, etc., and extends to three years, 1903-1905; it has been added to the account of the current year (1906).

During the year 1906 no nominations for Officers having been received by the Secretary, the Council, according to the Rules, made nominations as follows:—

PRESIDENT, Professor Alfred L. Kroeber, University of California, San Francisco, Cal.

FIRST VICE-PRESIDENT, Professor William Curtis Farabee, Harvard University, Cambridge, Mass.

SECOND VICE-PRESIDENT, Mrs. Zelia Nuttall, City of Mexico, Mex.

COUNCILLORS (for three years): Professor Franz Boas, Columbia University, New York, N. Y.; Professor T. F. Crane, Cornell University, Ithaca, N. Y.; Mrs. Zelia Nuttall, City of Mexico, Mex. (For one year): Professor J. Dyneley Prince, Columbia University, New York, N. Y.

The Secretary was empowered to cast a single ballot for officers as nominated.

The Secretary paid tribute to the memory of members closely connected with the work of the Society, deceased through the year, namely, Dr. John H. Hinton, for fifteen years Treasurer, and Dr. Washington Matthews, from the year of its foundation intimately associated with the life of the Society, and author of a volume of its Memoirs.

No other business coming up, the Society proceeded to hear the reading of papers.

The printed programme was as follows: —

Presidential Address, "Psychic Relation between Men and Animals," MISS ALICE C. FLETCHER, Washington, D. C.

Mr. Phillips Barry, Boston, Mass., "Folk-Poetry of New England."

Mr. W. W. Newell, Cambridge, Mass., "Early Printed German-American Popular Medicine."

Mr. JOHN B. STOUDT, Lancaster, Pa., "German-American Riddles."

Mr. V. Stefánsson, Cambridge, Mass., "Icelandic Bird and Beast Lore."

DR. JOHN R. SWANTON, Washington, D. C., "A Concordance of American Myths." Discussion introduced by Dr. Roland B. Dixon of Harvard University.

To the regret of the members present, the President was prevented by illness from delivering the Address. The paper of Dr. Swanton was therefore taken up. In this communication the writer urged the desirability of preparing and printing a Concordance or tabulated index, in which aboriginal American myths and their elements might be presented in proper order, and with requisite bibliographical information. In the ensuing discussion, Dr. Dixon, Dr. Boas, and others took part. As a result of this comparison of ideas, the following resolution was proposed and adopted:—

I. That it is the desire of the Society that a Concordance of American myths be prepared by the Society.

II. That Dr. Boas (as Chairman), Dr. Swanton, and Dr. Dixon, be constituted a Committee, to carry out at their discretion the object above mentioned, and that they have power to add to their number.

In the evening of Wednesday was held a joint meeting of the Archæological Institute of America, the American Philological Association, and the American Anthropological Association, at Barnes Hall. Professor Thomas Day Seymour, President of the Archæological Institute of America presided. An address of Welcome was delivered by President Schurman of Cornell University. At 9.30 President Schurman held a reception at his residence on the Campus.

BRANCHES OF THE AMERICAN FOLK-LORE SOCIETY.

LOCAL ORGANIZATION.

FROM the time of its establishment, the American Folk-Lore Society has especially occupied itself with the work of publication. While among its members have been included most American special students known to be concerned with this department of knowledge, it has also welcomed the coöperation of intelligent persons interested in the subject, and inclined, by their contributions and influence, to assist the undertakings of the Society.

Either for purposes of publication or research, the effectiveness of the Society must in a considerable degree depend on its numerical strength and representative character. Experience has shown that in order to secure these advantages local organization is essential. In the past, therefore, the Council has recommended the formation of Branches, which, while connected with the general Society, may also have an independent existence, and may hold monthly or stated meetings of their own. The proceedings of such Branches will naturally assume more latitude than those of the Society; below is printed a list of topics, which, during an existence of more than fifteen years, have been treated in the meetings of a single Branch.

During the past year, the inauguration of an active Branch in California, especially welcome in a field which has still a living unrecorded tradition, has encouraged the Council to believe that the time is favorable for the extension of similar movements. In order to forward such enlargement, the Council has voted to appoint in each State (or other territorial division) a Secretary, who may represent the interests of the American Folk-Lore Society in such a manner as he may esteem judicious and possible. Without expecting any sudden or remarkable results, it is hoped that in each region there may be found a few persons sufficiently interested to form a group of members, by which at least an annual meeting may be held and a report rendered.

The following account will show what beginning has been made in this movement, the progress of which will appear in subsequent numbers of this Journal. Members or other persons who may be disposed to offer advice or suggestions are requested to address the Permanent Secretary.

PROCEEDINGS OF BRANCHES.

ARIZONA.

Mr. F. A. Golder, Tempe, Arizona, has accepted the position of Secretary for Arizona.

BRITISH COLUMBIA.

Mr. Charles Hill-Tout, Bucklands, Abbotsford, will act as Secretary for British Columbia.

CALIFORNIA.

Professor Kroeber, Department of Anthropology, Affiliated Colleges, San Francisco, will act as Secretary for California.

The proceedings of this Branch have above been separately printed. As a part of the proceedings should be considered two papers also above printed, namely, "A Composite Myth of the Pomo Indians," by S. A. Barrett, and "Mythology of the Mission Indians," by Constance Goddard Du Bois.

COLORADO.

Mrs. J. L. McNeil, 930 Logan Ave., Denver, will represent the Society in this State.

MASSACHUSETTS.

Boston, Tuesday, November 2, 1905. The first meeting of the Boston Branch during the season 1905-6 consisted in a recital of Scotch and Gaelic Folk-songs by Miss Amy Murray, the entertainment being given for the benefit of the general fund of the Branch. Miss Murray has just returned from the Hebrides, where for two seasons she has spent much time, sharing the primitive life of the people of the islands, and gathering their traditions and songs. At the Highland Mod of 1902 she received a prize for the best rendering of a Gaelic song with clairsach accompaniment. Of the songs that formed her repertoire some were taken from the lips of Father Allan, an indefatigable collector, who has died since Miss Murray's departure, leaving her in possession of a body of song otherwise unrecorded. Her presentation of the melodies was greatly enjoyed by the excellent audience which filled Steinert Hall.

Monday, November 19. The regular meeting was held at the house of Mrs. and Mrs. Otto B. Cole, 551 Boylston St. In the absence of Professor Putnam, Mr. W. W. Newell introduced the speaker of the evening, Professor George H. Chase of Harvard University, who gave an account of "Recent Discoveries in Crete viewed in the

Light of Greek Religion." The address, showing the character of a civilization older than that of Mycenæ, was illustrated with an admirable series of lantern slides. The meeting, as usual, then became informal and social.

Tuesday, Fanuary 25. The monthly meeting was held at the College Club House, 40 Commonwealth Ave. The Chairman, Mr. Newell, introduced Mr. Ernest Newton Bagg of Boston, who gave an account of "Some Tunebooks, Psalms, and other Music of the Forefathers." The speaker set forth the characteristics of the early New England taste in this direction, noting dislike for instrumental music in churches, and showed examples of old psalm-books. Mrs. Florence Hartmann, to illustrate the paper, gave a number of songs popular in the seventeenth and eighteenth centuries.

At the close of the meeting a motion was adopted to send a letter of congratulation to Professor F. W. Putnam, President of the Branch, on his recovery from a recent severe illness.

Cambridge. The meeting of this Branch will be reported in the next issue of this Journal.

The paper of Mr. Percy A. Hutchison, "Sailors' Chanties," above printed, was presented at the February meeting.

MISSOURI.

Professor H. E. Belden, Columbia, professor at the State University, has consented to act as Secretary for Missouri.

NEVADA.

Miss J. E. Wier, Reno, Instructor in the State University, has been appointed Secretary for Nevada.

OHIO.

Cincinnati. The meetings for the year of this Society will receive notice in the next issue of the Journal.

PENNSYLVANIA.

Dr. George Byron Gordon, Curator of Anthropology, Free Museum of Science and Art (University of Pennsylvania), Philadelphia, will act as Secretary for Pennsylvania.

ADDRESSES AT MEETINGS OF LOCAL BRANCHES.

As examples of the variety of themes likely to present themselves for consideration at these meetings, is given a selection of titles from reports of proceedings in the Boston Branch since its organization in 1889.

Evidences of Ancient Serpent-Worship in America. F. W. Putnam.

Omaha Ceremonial Pipes. Alice C. Fletcher.

Customs and Tales of the Central Eskimo. Franz Boas.

The Literary Games of the Chinese. Stewart Culin.

Buddhist Fables. Charles R. Lanman.

Negro Sorcery. Mary A. Owen.

The Portuguese Element in New England. H. R. Lang.

Negro Music. Charles L. Edwards.

Hawaiian Folk-Lore. George P. Bradley.

Old Time Marriage Customs in New England. Pamela M. Cole.

Bantu (African) Folk-Lore. Heli Chatelain.

The Street Criers and Venders of London. W. G. Chase.

The Shinto Religion of Japan. N. Kishomoto.

The Tusayan Cultus of the Dead. F. Walter Fewkes.

Icelandic Superstitions. Sigridr Magnusson.

The Creole Folk-Lore of Jamaica. W. C. Bates.

The Abnaki Indians of New England. Montague Chamberlain.

Folk-Song in America. H. E. Krehbiel.

The Hand in Folk-Lore. A. F. Chamberlain.

Japanese Heraldry. Michitaro Hisa.

Decorations upon Pottery of the Mississippi Valley. W. W. Willoughby.

Folk-Lore of the Russian Jews in Boston. Leo Wiener.

Melodies of Old English Ballads. W. W. Newell.

Indian Songs. Alice C. Fletcher.

The Hero-poems of Ireland. F. N. Robinson.

Traditions of the Aleuts. F. A. Golder.

Customs and Superstitions of the Mayas. Alice Le Plongeon.

Fireside Stories of the Chippeways. F. Mackintosh Bell.

Navaho Sand-paintings. A. M. Tozzer.

Dialect Poems illustrating French Canadian Character. W. H. Drummond.

The Navaho Blanket, its Weaving and Significance. G. H. Pepper.

LOCAL MEETINGS AND PERSONAL NOTICES.

Congratulations to Professor Putnam. During the past two months Professor Putnam has been the recipient of numerous congratulations on the completion of his half century of service with Harvard University.

Professor Putnam was born in 1839, and came to Cambridge in 1856, on the invitation of Louis Agassiz. In his native town, Salem, Mass., he had early turned his attention to scientific pursuits, and when only fourteen years old had been employed by the Essex Institute as Curator of its collections. In 1856, at the age of sixteen years, he prepared a "Catalogue of Birds of Essex County, Mass.," so nearly complete as since to have received only moderate additions. In Cambridge he assisted Professor Agassiz in the Museum of Comparative Zoölogy, having the title of "Assistant in Charge of Fishes." From 1867 he was led to take an especial interest in American Archæology, and in 1875 became first Acting Curator and then Curator in the Peabody Museum of American Archæology and Ethnology, established by George Peabody in 1866. In 1873 he was made Permanent Secretary of the American Association for the Advancement of Science, a position which he held for twentyfive years. In 1886 he was made Peabody Professor in Harvard University, and continued to preside over the Museum, on which he had already lavished all his energies. In 1803 he became the Chief of the Department of Ethnology in the Chicago Exposition, and was mainly instrumental in the construction of the Anthropological Building, out of which afterwards grew the Field Columbian Museum. In 1894 he was appointed Curator of the Department of Anthropology in the Museum of Natural History, New York; and in 1903 resigned this position to accept the professorship of Anthropology in the University of California. In 1888 he assisted in founding the American Folk-Lore Society, and from 1889 has been the President of the Boston Branch of that Society; in 1905 he aided in the formation of the California Branch, of which he is also president.

When Professor Putnam took the direction of the Peabody Museum, and until a period much later, the objects and aims of anthropology were altogether uncomprehended in America, still under the narrow influences of the old-fashioned classical education. It could not then have been imagined that within a few years even special students of Greek and Latin would welcome the new science as furnishing necessary light for their own investigations, or that the methods of anthropology would revolutionize philosophical and theological studies, and give a new meaning to historical inquiries. Pro-

fessor Putnam has outlived this time of miscomprehension; he has seen this subject, once allowed as a proper part of education, suddenly expand into one of the great Departments of the University, having in the present year almost two hundred students. From the impulse personally given by himself have sprung great museums, in New York, Chicago, and Berkeley, conducted by professors who have come from his school, or been promoted by his influence. This result could not have been achieved without a spirit of generosity, self-sacrifice, and indifference to wealth and worldly position, which offers the most needed of examples. The respect due to such a career should be proportioned to the unjust indifference which marked the earlier stages of its activity; as an example of and the sincerity with which such feeling is shared by his classical colleagues may be cited the concluding verses of a congratulatory poem from Professor C. R. Lanman of Harvard University:—

The past of a mysterious folk to ken
From grave or shell-heap, pueblo, serpent-mound,
To read a book writ with nor ink nor pen, —
Such was thy task. We see what thou hast found.

Old as the Old World is the New World's face.
Its past no more can wholly hid remain.
For, lo, the romance of a vanished race,
Thou callest back and bidst to live again.

Dr. John H. Hinton. The services of John H. Hinton, for fifteen years Treasurer of the American Folk-Lore Society, have already been acknowledged in this Journal; but it remains to add facts not accessible when such tribute was penned. Dr. Hinton was born in New York city, January 1, 1827. In 1852 he graduated from the College of Physicians and Surgeons, and subsequently spent his time in hospital study. In March, 1854, he went to Paris, where he continued to pursue studies in hospitals, and on his return served as hospital surgeon in New York. During the war of the rebellion he was for a period employed as Army Surgeon. In after years he became Visiting Surgeon at the Institution for the Blind, and also belonged to the Surgical Staff of the Presbyterian Hospital. Among the numerous societies of which he was treasurer were the Society for the Aid of the Widows and Orphans of Medical Men, the Pathological Society (for 34 years). In the last named society, as in the American Folk-Lore Society, he held this office until January, 1905.

NOTES AND QUERIES.

"Blue-EYED HAG." In the course of an article on "Some Jewish Folk-Lore from Jerusalem" ("Folk-Lore," 1904, vol. xv, p. 189), Miss A. Goodrich-Freer observes:—

"Referring to Caliban's description of his mother, the witch Sycorax, as that 'blue-eyed hag,' I ventured to quote the usual gloss that it was an early misprint for 'blear-eyed,' upon which the well-known Palestinian scholar, the Rev. E. Hanauer, who was present, suggested that, according to Jerusalem ideas, such an emendation was unnecessary, as blue was the color of the Evil Eye, and a mother would dread notice of her children by a blue-eyed stranger more than that of any other."

FOLK-LORE IN "THE JEWISH ENCYCLOPEDIA." The monumental "Jewish Encyclopedia," in 12 volumes, 1901–1906, contains a mine of data for the folk-lorist. The topics Folk-Lore (pp. 423–426), Folk-Medicine (pp. 426, 427), Folk-Songs (p. 427), and Folk-Tales (pp. 427, 428) are briefly treated in the eighth volume. The other folk-lore topics scattered through the work are:—

Æsop's Fables. Death, Angel of. Knots. Afikomen. Demonology. Korah. Amram. Dibbukim. Lag ba-'Omer. Lilith. Amulet. Dog. Door and Door-Post. Ancestor Worship. Lots. Books of. Lulab. Dragon. Andreas. Dreams and Dream Angelology. Magic. Arthur Legend. Books. Marriage. Asmodeus. Elijah's Chair. Memory. Asusa. Evil Eye. Messiah. Exorcism. Baba Buch. Mirror. Ba'al Shem. Eye. Mourning. Forty. Mouse. Barlaam and Josaphat. Bat Kol. Games. Nail. Beard. Geomancy. Name, Change of. Berechiah ha Nakdan. Giants Names. Number. Betrothal. Golem. Habdalah. Omen. Bibliomancy. Ordeal. Blood Accusation. Hair. Hand. Plague. Burial. Hanukkah. Proverbs. Cabala. Hosha'na Rabba. Riddle. Cat. Host, Desecration of. Sambatlon. Caucasus. Shema'. Childbirth. Holle Kreish. Kalilah wa-Dimnah. Cochin. Shofar. Kapparah-Schlagen. Cookery (cakes). Shylock. Sindbad. Cradle Songs. Kissing.

Solomon, in Legend Three Rings. and Folk-Lore.

Tooth.

Wachnacht. Wandering Jew.

Superstition.

Tree-Wedding.

Water.

Talisman.

Vampire.

Weather-Lore.

Tashlik. Vergil. Witches.

Tekufah Drops.

FOLK-LORE OF CRIME. Dr. Albert Hellwig, of Köpenick, near Berlin, Germany, has issued a questionnaire concerning "criminal superstitions." The questionnaire, which appeared in the "Zeitschrift für die gesamte Strafrechtswissenschaft," vol. xxvii (1905), pp. 335-338, is as follows:—

- 1. Many people believe that a perjurer will not be discovered if he employs certain mystical means; e. g. if, in swearing he holds his left arm at his back, turns the palm of the hand raised in swearing towards the judge, mutilates the words of the oath-formula, has sand in his boots, etc. (See on these points the author's detailed article on "Mystische Zeremonien beim Meineid," in the "Gerichtssaal" for 1905.) Are such beliefs known?
- 2. Do thieves often ease themselves while at the place of robbery? How? Why? Where? Are the excrements covered? Do habitual criminals only do this? Are such terms as "watchman," "night-watchman," "serjeant," "picket," "sentinel," "shepherd," or similar native or foreign terms, applied to human excrements? What is the idea of the folk, the criminals, and the persons who answer this questionnaire concerning the meaning of these terms? (See the author's "Einiges über den grumus merdæ der Einbrecher" in the "Monatsschrift für Kriminalpsychologie und Strafrechtsreform " for 1905.)
- 3. Are any superstitions known that could give occasion for theft? (See the author's "Diebstahl aus Aberglauben," in the "Archiv für Kriminalanthropologie and Kriminalistik" for 1905.)
- 4. Are any superstitions known that could prevent or hinder theft? e.g. women with child must not steal because their children would become thieves; one must not steal on certain days or in certain places, or steal certain things, else bad luck would be incurred. (See the author's "Diebstahl verhindernder Aberglaube" in the "Archiv für Kriminalanthropologie.")
- 5. Is the criminals' superstition known, that in order to prevent discovery one must leave something behind at the place where the crime was committed?
- 6. What is known about the "religiosity" of criminals? Are "letters from heaven" found among them? Do they go to church? Do they pray? Do they believe in a God? Do they rely on the help of God in their acts, or on that of some special saint? Do they keep consecrated objects for talismans, e.g. a candle, the eucharistic wafer, etc.? Do they believe that by confessing they will have an easier means of being absolved again?
- 7. Does the folk believe that gypsies steal children? Where? Has it really ever happened? (See the author's "Zum Kinderraub durch Zigeuner," in "Die Polizei" for 1905.)

- 8. Are "the sixth and seventh books of Moses," "the Spiritual Sentinel," "Faust's Spirit-influence," "The Romannsbüchlein," or other like "books of magic," known among the folk? Has the belief of the folk in such worked harm?
- 9. Are rabbits' paws and beans used as talismans by criminals? Have they any other superstitious use?
- 10. What popular remedies for epilepsy exist? Is the blood of an executed individual considered specially effective? Is the epileptic thought to be possessed by the devil?
- 11. Is there any concrete case known where fortune-tellers have done harm, e. g. caused suicide, family quarrels, crimes, etc.?
- 12. Does the belief prevail that women with child must not take oath, lest their children to be born have much to do with the court? Are cases known where, for this reason, evidence has been refused?
- 13. Does the belief prevail that pederasty, sodomy, or lewd intercourse with children or virgins will heal sexual diseases?
- Dr. Hellwig has made the subject of the folk-lore of crime a special study and would be glad to have answers to his *questionnaire*, newspaper items (with exact title, date, place), references to literature of an out-of-the-way sort, and other information sent to him at his address: "Köpenick bei Berlin, Hohenzollernplatz 5, ii."

Reference may also be made here to an article by Dr. Hellwig on "Aberglaube und Strafrecht," in the "Unterhaltungsbeilage zur Täglichen Rundschau" (Berlin), Nr. 220 (19 September, 1905).

BIBLIOGRAPHICAL NOTES.

BOOKS.

HENRI COUPIN, Docteur ès sciences, Lauréat de l'Institut. Les BIZARRE-RIES DES RACES HUMAINES. Paris: Vuibert et Nony, 1905. Pp. 287. With 214 fgs. and map.

This popular presentation of the fads and fancies of mankind traverses a wide field: clay-eaters, insect-dainties, gluttony, cannibals, fire-making without matches, Lilliput land, sports among savages, primitive telephones, hair-dressing, negro music, feasts merry and sanguinary, animal-fights, marriage and nuptial ceremonies, children among the various races, primitive counting, artificial deformation of the body, tattooing, coquetry, arms defensive and offensive, peculiar beliefs, dwellings and houses, greeting and salutation, death and burial.

On page 12 we learn that the edible ants of Brazil are dressed up as little dolls, and on page 246 that the inhabitants of the Cyclades salute each other by throwing water on their heads. Quite a collection of terms for "Good day!" etc., is given on pages 245-248. The Australians (p. 34) declare that while the flesh of the blacks is savory, that of the whites does



not taste at all good. On pages 55-56 reference is made to "le sport pédestre,—le footing" among the Opatas, Tarahumari, etc. In the brief section on "Negro music" (pp. 77-85) are given the texts and musical notation of some songs from Samoa (sic!). The section on habitations contains (p. 243) appropriately a figure of "les 'gratte-ciel' de New York," the farthest remove from the roofless sleep of the savage. A good index, a thing often absent in French books, is a welcome feature of this volume.

DAS ICH UND DIE SITTLICHEN IDEEN IM LEBEN DER VÖLKER von O. FÜLGEL. Vierte Auflage. Langensalsa: Beyer, 1904. Pp. viii, 270.

This study of the ego and the moral idea in the life of the races of man contains much that is properly folkloric, touching such topics as the following: The ego and the name, personification and mythological conception of nature, the ego as the body, the ego and its environment, the contraction and expansion of the ego, the development of moral ideas (benevolence, etc., sex-customs, killing the old, societies, friend and foe, hospitality, cruelty, slavery), ideas of law, honor, justice, fair play, revenge, wergild, crime and punishment, gratitude, fidelity and truthfulness, primitive art (169-185), cleanliness, modesty, contentment, self-satisfaction, religion (good and evil influence on morality), hermitism, belief in immortality, etc. This book would be more useful with an index, which it entirely lacks.

The treatment of the body of Pope Formosus (described on page 5) in 897 A. D., reveals a concept of personality beneath that of many savages. The identification of image and shadow with the individuals is still known to the folk-lore of civilized lands, and the cult of relics adds clothing, implements, etc., after death. The separation of the living property of the deceased from himself comes late with some savage tribes (e.g. in Africa). The name, as Goethe said, is more a part of the individual than clothing to be worn, it is rather a skin grown about and over him.

DIE HEILGÖTTER UND HEILSTÄTTEN DES ALTERTUMS. Eine archäologischmedizinische Studie von Dr. Ludwig Hopf. Tübingen: Pietzcker, 1904. Pp. 69.

The first section (pp. 2-57) of this monograph treats of ancient sacerdotal and folk places of cure in Mesopotamia and Asia Minor, Arabia, India, Japan, Egypt, Greece, among the Etruscans, Romans, Kelts, Germans; the second (pp. 57-68) of hospitals, properly so-called, among the Buddhists (Ceylon, India, Cashmir), Jews, Greeks, Roman-Byzantines, etc. A bibliography of 22 titles is given on page 69. With the priests figuring as "medicine-men" in the early history of mankind, it is natural that the first places of cure should have arisen within the limits of the sanctuaries of the "curing" gods, temples, sacred groves, etc. Water and fire, streams and springs, cold and hot, led to curative cults of divers sorts. Although toward the close of the heathen age the merciful spirit of early Christianity called into being hospitals and houses for the sick of a high type, the assertion of Dietrich and others, that proper hospital-care of the sick dates only from the beginning of the Christian era, is contrary to the facts. Its incorrectness is shown by the existence of the old Buddhistic hospitals in

Ceylon, India, Cashmir, the *iatria* of the Greek Asclepiads, the institutions for the care of the sick founded in Rome by Antoninus Pius, etc. In Mesopotamia Marduk, in Greece Apollo and Æsculapius, in Egypt Imhotep were famous healing divinities, whose temples and sanctuaries were often in connection with springs (cold, warm, mineral) of curative reputation. The Romans seem to have had almost a special sense for the discovery of "baths," as the topography of Britain, continental Europe, northern Africa, and Roman Asia abundantly testifies. The Roman "hospitals," as their names indicate, were of Græco-Byzantine origin.

DAS PFERD IM ARISCHEN ALTERTUM von JULIUS von NEGELEIN. Königsberg i. Pr.: Grafe & Unzer, 1903. Pp. xxxvii, 179.

This little book, with two good indexes (persons and subjects) and a bibliography (pp. xxix-xxxvii) of 262 entries, treats of the horse in Aryan antiquity under the following heads: Horse and man (horse and rider, horse in war, the white horse), horse as deity (as symbol of thunder and lightning, wind, water), horse in cult (purpose and idea of sacrifice of the horse, the Hindu horse-sacrifice and the horse-sacrifice of other ancient peoples, the horse as grave-gift). In the introduction (pp. xv-xxviii) he sketches the history of the horse, pointing out the various stages of his relation to man, the folk-observation of his place-sense (the Chinese credited the horse with "night eyes"), his eye, his ear (used as an oracle, etc.). The inseparability of horse and man is reflected in the old Greek conception of the centaur. Scarcely a part or organ of the horse but has served some rôle in medicine, sacrifice, or augury. The "pious" relationship between man and the horse appears in ancient religion and modern folklore. The sons of the steppe were nourished on mare's milk. Horses speak, have proper names and other human attributes, are pathfinders in this world and in that to come. The "white horse" has a lore of its own, solar and otherwise. With several ancient peoples the horse was symbolic of thunder and lightning, — the horseshoe is so even now in some regions of the globe. He was also "the king of swiftness," the very winds themselves. Many times he was fabled to be seaborn, son or brother of the waters, - his footprints (like those of Pegasus) caused springs and fountains to arise. With many peoples the sacrificial horse was bound up with war and its cult. Often he substituted human sacrifice. sacrifice may be a survival from the nomadic period. The idea of the personality of the horse is still present in modern civilization, — folk-lore boasts a "horse heaven," and others than the ignorant ask, "Has the horse a soul?"

Dr. von Negelein's monograph deserves careful reading by all interested in the creature so aptly designated by the great English naturalist, "our equine colleague, the horse."

DER PFLUG UND DAS PFLÜGEN BEI DEN RÖMERN UND IN MITTELEUROPA IN VORGESCHICHTLICHER ZEIT. Eine vergleichende agrargeschichtliche, kulturgeschichtliche und archäologische Studie zugleich als ein Beitrag zur Besiedelungsgeschichte von Nassau von H. Behlen. Dillenberg: Weidenbach, 1904. Pp. xvi, 192.

After a brief general introduction and a somewhat detailed discussion or views as to the nature of the old Roman plough and the differences between it and the old German plough (pp. 9-30), the author considers in succession: The Roman plough and Roman ploughing in comparison with German (pp. 31-72), archæology of the plough and ploughing (pictures of the plough of the bronze age; prehistoric ploughs of wood; prehistoric ploughshares, etc., of bronze, iron; prehistoric relics of ploughing in the so-called "Hochäcker" of Bavaria-Swabia; prehistoric traces of iron ploughshare points on stones, - "Pflugschrammen"). In an Addendum some later literature is discussed, particularly Sophus Müller's Charre, joug et mors (1902). good index, abundant bibliographical references, and a list (p. ix) of principal authorities cited add to the value of this monograph. Behlen is of opinion that agriculture had already reached a high stage of development in Germany in the La Tène period, which was seriously interfered with in the time of the great migrations; also the La Tène culture was not at all specifically Celtic, but represented rather a phase of development involving a great part, or perhaps the whole of the culture-world of the time. The mother of the La Tène age was the Hallstatt period. The La Tène and Roman coulter (this makes a plough a plough) proves the use of an implement corresponding to the modern one. That the ancient Romans had a plough and not a "hook," Behlen believes, in opposition to Meitzen, who contrasts the Roman "hook" and the German plough. Interesting discussions of the Roman words for the plough and its parts, ploughing and its varieties, are included. This book is a little tendenziös, but contains much useful information.

DIE ANFANGE DER ANATOMIE BEI DEN ALTEN KULTURVÖLKERN. Ein Beitrag zur Geschichte der Anatomie von Dr. Ludwig Hopf. Breslau: Müller, 1904, pp. vii, 126.

The two sections of this interesting monograph treat respectively of primitive lay anatomy (oldest names of the parts of the body, the anatomy of the kitchen and of sacrifice, omen and augury anatomy, primitive anatomical figures, - parts of the body in pictography of ancient Mesopotamia and Egypt, pictorial representations of omen anatomy and pictures of parts of the human body as votive gifts, - continuance in Catholic Germany and Austria, - and the beginnings of a scientific anatomy among the nations of antiquity and in the Middle Ages (Mondino de Lincci (1275-1326) was the first since the Alexandrine period to dare to dissect human bodies for the purpose of anatomical demonstration). Scientific anatomy proper dates from Vesalius (b. 1514), whose De corporis humani fabrica libr. septem was published at Bâle in 1543. The very first steps of anatomy are taken when each people (as the child does now, after its experimentation) coins its own names for the various parts of the body (the author lists and discusses with some detail the Indo-European terms for these). A sort of specialism in "anatomy" arose in the "kitchen," where the animals and birds slain in

the chase were skilfully carved and prepared for the table, — the slaying of domestic animals also contributed something in the way of reaching vital spots for the death-stroke. Cannibalism among men, too, was not without its bearing upon primitive anatomical knowledge, — so, likewise, sacrificial rites and feasts with their sacred morsels and titbits (particularly the internal organs, etc.). Sacrifice at the altar and the careful observation in omen and augury of birds and animals led to more knowledge of the internal anatomy of numerous creatures. In Egyptian pictography the heart was represented as an urn, while the lungs were six-lobed. The votive gifts in the form of parts of the human body or its organs cover almost the whole field of expression. Their survival to-day may be read of in Andree's recent work on votive gifts.

DIE ALTENGLISCHEN KLEIDERNAMEN. Eine kultur-geschichtlich-etymologische Untersuchung. Inaugural-Dissertation zur Erlangung der Doktorwürde der hohen philosophischen Fakultät der Ruprecht-Karls-Universität zu Heidelberg vorgelegt von LILLY L. STROEBE aus Karlsruhe i. B. Borna-Leipzig: Noske, 1904, pp. viii, 87.

The first part of this dissertation on Old English clothing-names treats briefly of sources of information (Roman authors, bog-finds and excavations, Anglo-Saxon literary remains and MS. illustration), influence of foreign fashions on Anglo-Saxon dress, stuffs, and colors, dress of men and women, ornament, the second contains an alphabetical list (pp. 21-70) of the names of the individual articles of dress, and another of the names for clothing in general (pp. 71-84) with etymological notes and citation of authorities. The former list embraces 60 main-words and the latter 10. Of Latin origin are the following terms: belt (balteus), calc (calceus), casul (casula), cap (capa), cuffie (cuphia), mentel (mantellum), ovel (ovarium), pæll (pallium), pileče (pellicia), tunece (tunica). Out of modern English have passed: basing, calc, casul (now chasuble), crusne, cuffie, cugele, fæs, feax-net, fnæd, haccle (dial. hackle survives), hære, heden, hemethe, hūfe, hwītel (dial. whittle), lotha, meo, nostle (dial. nosle), oferbrædels, reowe (Mod. Eng. rug is Scand.), rifeling, rift, rocc, scičcing, strapul, swiftlere, twæle (cogn. is towel from Teutonic through French), underwrædel, wæfels, wining, wloh, wrigels. Of the general terms for clothing we no longer know gierala (but cf. gear), ham and hama, hæteru, hrægl (obs. rail), reaf (cogn. is robe from Teutonic through French), — wæd survives in "widow's weeds." The Anglo-Saxons knew also silk (seolc, side) and "purple" (pæll), while a fine and costly stuff for display was called godwebb. Interesting terms are wurmfah and weolcenread.

A. F. C.

THE JOURNAL OF

AMERICAN FOLK-LORE.

Vol. XIX. — APRIL-JUNE, 1906. — No. LXXIII.

VISAYAN FOLK-TALES. I.

INTRODUCTION.

THESE stories are intended to bring before the American public a few of the tales related by Visayan parents to their children, or by the public story-teller in the market, as the people gather to buy the material for the evening meal. It was only toward the close of a three years' stay in the Islands, in one province, and in neighboring places, and after a fair acquaintance with Spanish and a little knowledge of the native dialect had enabled us to obtain a closer insight into the home life of our pupils than would otherwise have been possible, that we ventured upon the collection of these tales, hoping that they might prove of interest to people at home. Many of the stories were written by our boys and girls as part of their work in English composition. Others were prepared by the native teachers, some of whom had been well educated by the Spaniards and had already learned to write very fair English. Indeed, a few were able, at about the time that these stories were written, to pass the civil service examination for appointment as insular teachers. The articles on the superstitious beliefs of the people were prepared by one of these teachers, so that they might be as nearly correct as possible.

As might be expected, the stories are often very crude and simple, presenting no difficult situations nor intricate plots. Sometimes they resemble well-known tales from other lands, although great care has been taken to collect only those from original sources.

The tales here presented were collected during the spring of 1904, in the island of Panay, belonging to the Visayan group of the Philippine Islands, and were obtained in our own class rooms, from native teachers and pupils. Mr. Maxfield was stationed at Iloilo, and Mr. Millington at Mandurriao, places five miles apart. We daily came in contact with ebout one thousand pupils. The tales were gathered in both places, and were found to be substantially alike, the differences being only in petty details. After collecting one version, we endeavored to ascertain whether the same narrative was

current among natives in other localities of the island. We were surprised to discover that they seemed to be known wherever we became acquainted with the people and had obtained their confidence sufficiently to induce them to talk freely. There were often variations, but the framework was always the same. If any stories were obtained from native teachers who knew Spanish, we have always verified them by getting children or natives from other places, who knew no Spanish, to relate them, in order to assure ourselves that the narrative could not be a mere translation of a Spanish tale.

We who have collected these stories can claim little credit for any more than the mere arrangement of them, as, so far as possible, even the wording of the original manuscripts has been retained. Doubtless, much of the interest we have felt in the work is due to our personal acquaintance with the writers who put on paper for us these simple tales, yet we hope that they will not be wholly unattractive to those for whose sake they have been collected.

FEBRUARY, 1906.

B. L. M. W. H. M.

HOW JACKYO BECAME RICH.

A long time ago there was a young man whose name was Jackyo. He was very poor, and by his daily labor could earn barely enough for his food and nothing at all for his clothes. He had a little farm at some distance from the village in which he lived, and on it raised a few poor crops.

One pleasant afternoon Jackyo started off to visit his farm. It was late when he reached it, and after he had finished inspecting his crops, he turned back homewards. But the bright day had gone and the sun had set. Night came on quickly, and the way was dark and lonely.

At last he could no longer see the road. Not a star was to be seen, and the only sounds he heard were the sad twitterings of the birds and soft rustling of the leaves as they were moved by the wind.

At last he entered a thick forest where the trees were very big. "What if I should meet some wild beast," thought Jackyo; but he added half aloud, "I must learn to be brave and face every danger."

It was not long before he was very sure that he could hear a deep roar. His heart beat fast, but he walked steadily forward, and soon the roar was repeated, this time nearer and more distinctly, and he saw in the dim light a great wild ox coming towards him.

He found a large hole in the trunk of a huge tree. "I will pass the night here in this tree," he said to himself. In a little while an old man appeared. His body was covered with coarse hair and he was very ugly. He looked fiercely at Jackyo from head to foot and said: "What are you thinking of to come in here? Do you not know that this is the royal castle of the king of evil spirits?"

Jackyo became more frightened than before and for a long time he could not speak, but at last he stammered: "Excuse me, sir, but I cannot go home on account of the dark night. I pray you to let me rest here for a short time."

"I cannot let you stay here, because our king is not willing to help any one who does not belong to his kingdom. If he did so, his kingdom would be lost. But what is your name? Do you know how to sing?" said the old man.

"My name is Jackyo, and I know a little bit about singing," replied Jackyo.

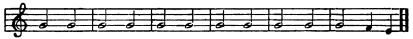
"Well," said the old man, "if you know any song, sing for me."

Now Jackyo knew but one song, and that was about the names of the days of the week except Sunday. He did not like to sing it, but the old man urged him, saying: "If you do not sing, I will cut your head off." So Jackyo began to sing.

It happened that the king 1 of the evil spirits, whose name was Mensaya, heard Jackyo's song and was very much interested in it. He called a servant, named Macquil, and said: "Macquil, go downstairs and see who is singing down there, and when you find him, bring him to me."

Jackyo went before the king, bowed to the floor, touching the carpet with his forehead, and stood humbly before the king.

'Let me hear your song," said the king. So Jackyo, with great respect, sang the only song he knew. Here it is:—



Mon - day, Tues - day, Wednesday, Thurs -day. Fri - day, Sat - ur-day.

While he was singing, all the evil spirits in the cave gathered around him to hear his song, and Mensaya asked him to sing it over and over again. They were all so pleased with it that Mensaya ordered Macquil to give Jackyo a large quantity of gold and silver as a reward for his beautiful song.

¹ The word here translated "king" is hardly satisfactory, but perhaps nothing better can be substituted. Of course the idea "king" has crept in since the Spanish conquest. "Datto" or "chief" might be more satisfactory. What is really meant, however, is nothing exactly imaged by these words, but rather a sort of "head-man," a man more prominent and powerful than others.

When the morning came Jackyo returned home, full of joy, and became known as the richest man in the village.

TRUTH AND FALSEHOOD.

One day Truth started for the city to find some work. On his way he overtook Falsehood, who was going to the city for the same purpose. Falsehood asked permission to ride on the horse with Truth, and his request was granted.

On the way they questioned each other as to the sort of work they wanted. Truth stated that he intended to be a secretary, so that he might always be clean and white. Falsehood declared that he would be a cook, because then he would always have plenty of fine things to eat.

As they were riding along, they met a man carrying a corpse to the cemetery. He had no one to help him, and Truth, in his great pity for the man, jumped off his horse and helped him. After the corpse was buried, Truth asked: "Did you pray for the repose of the soul of the dead?" "No," was the reply, "I do not know how to pray, and I have no money to pay the priest for candles." Then Truth gave the man all the money he had, that he might have prayers said for the dead man, and went back to his companion.

When dinner time came, Falsehood was very angry at finding out that Truth had given all his money away, but finally proposed that they should go to the river and catch some fish for dinner. When they arrived at the river, they found some fish which had been caught in a shallow pool near the bank, and caught all they wanted. But Truth was very sorry for the fish, and threw his half back into the river. Falsehood murmured at him and said: "It would have been better for you to give them to me. If I had known that you would throw them into the river, I would not have given you any of them."

Then they rode on. As they were going through a thick wood in the heart of the mountain they heard a noise as of crying, far away. Truth went forward to find what it was, but Falsehood, trembling with fear, hid himself close behind his comrade. At last they saw seven little eagles in a nest high in a tree. They were crying with hunger, and their mother was nowhere to be seen. Truth was sorry for them, and killed his horse, giving some of the meat to the young eagles, and spreading the rest on the ground beneath the tree, so that the mother-bird might find it.

Falsehood hated his comrade for having killed the horse, because now they were obliged to travel on foot. They went down the mountain, and entering the city, presented themselves before the king, desiring to be taken into his service, the one as secretary and the other as cook. The king granted both requests.

When Falsehood saw that his former companion sat at the table with the king and was always clean and dressed in good clothes, while he himself was dirty and had to eat in the kitchen, he was very angry and determined to do something to ruin the one whom now he hated so bitterly.

One day the king and queen went to sail on the sea. As they were far from land, the queen dropped her ring overboard. When Falsehood heard of the accident, he went to the king and said: "My Lord, the King, my friend — your secretary — has told me that he was endowed with magic powers and is able to find the queen's ring. He says if he does not find it he is willing for you to hang him."

The king immediately sent for Truth, and said to him: "Find the queen's ring without delay, or I will have you hanged early to-morrow morning."

Truth went down to the shore, but seeing how impossible it would be to find the ring, began to weep. A fish came near, and floating on top of the water, asked, "Why are you weeping?"

"I weep," Truth replied, "because the king will hang me early to-morrow morning unless I find the queen's ring, which has fallen into the sea."

The fish swam out and got the ring and gave it to Truth. Then he said: "I am one of the fishes which you found on the bank of the river and threw back into the water. As you helped me when I was in trouble, I am very glad that I have been able to help you now."

On another day, Falsehood went to the king and said: "My Lord King, do you remember what I told you the other day?"

"Yes," replied the king, "and I believe you told me the truth, as the ring has been found."

"Well," replied Falsehood, "my friend told me last night that he is a great magician and that he is willing for you to hang him in the sight of all the people, since it will not hurt him."

The king sent for Truth and told him: "I know what you have said to your friend. To-morrow I will have you hanged in the sight of all the people, and we will see whether you are the great magician you claim to be."

That night Truth could not sleep. About midnight, as he was in great distress, a spirit suddenly appeared to him and asked what was the cause of his grief. Truth related his trouble, and the spirit said: "Do not weep. To-morrow morning I will take your form and wear your clothes, and let them hang me."

The next morning, just at dawn, the spirit put on Truth's clothes and went out to be hanged. Many people came to see the hanging, and after it was over, returned to their homes. What was the perpendicular to their homes.

LIBRARIES

ishment of the king and those with him when, upon their return to the palace, they found Truth there before them, alive and well!

That night the spirit appeared to Truth and said: "I am the spirit of the dead man for whom you gave your money that prayers might be said for the repose of his soul." Then it disappeared.

On another day Falsehood appeared before the king, and said: "My Lord the King, my friend the secretary told me last night that if you would let him marry your daughter, in one night his wife should bring forth three children." The king sent for Truth and said: "I will give you my daughter to be your wife and if to-night she does not bear three children, I will have you buried alive to-morrow morning."

So they were married. But at midnight, as Truth lay awake thinking of the fate that was in store for him in the morning, an eagle flew through the window, and asked the cause of his sorrow. Truth related his tale, and the eagle said: "Do not worry; I will take care of that." Then he flew away, but just before the break of day three eagles came, each bearing a new-born babe. Truth awakened the princess and said to her: "My dear wife, these are our children. We must love them and take good care of them."

Then the king, who had been awakened by the noise of children crying, sent to ask what it was all about. When he heard the news he came into the tower where the princess was, and when he saw the children he was overcome with joy; for he had no sons, and greatly desired to have an heir to his throne. So the king made a great feast and gave over his crown and sceptre to his son-in-law, to be king in his stead.

Thus we see that those who help others when in trouble shall themselves be aided when they are in difficulty.

CAMANLA AND PAROTPOT.

Camanla was a very poor but very busy man, and always praising his own work. When he talked with other people he ended every third or fourth word with "la," which was the last syllable of his name and is a word of praise.

One day he made a boat, and when it was finished he began to talk to it. These were his words: "My boat, la, you may go, la, to find a pretty lady, la, for my wife, la, to make me happy, la." Then his boat started to sail without anybody to manage it. When she reached a large town she stopped in the river, near where the pretty daughters of some rich men of the town were taking a walk. They were accustomed to take any boat they might find and use it when they wished to cross the river, returning in the same way.

As Camanla's boat was there and looked very fine, the young ladies

decided to cross the river in it. The youngest was the first to jump into the boat. When the little boat felt that some one had come on board, she ran away, carrying the lady.

When Camanla saw his boat coming, he began to praise it, saying: "My boat, la, is coming, la, to bring me, la, my pretty lady, to marry me, la." Very soon the boat anchored, and he went down to receive the lady, whom he soon married. Then was Camanla happy, but one day he had no food to give his wife, so he made a little taon, or fish trap, and said to it: "My pretty taon, la, you may go, la, to the river, la, to get me some fish, la." The taon then walked toward the river, and soon came back, full of fish. Camanla was an object of envy to all the world.

His happiness was soon heard of by his friend Parotpot, who became very envious. At last he went to Camanla's house. When he met his friend, he said to him: "You are very happy, my friend, and I envy you." Camanla replied: "Yes, I am very fortunate. I have my little boat that sails every day to get my food, and a little taon that goes to the river and brings me fine fish."

Parotpot returned sadly home. He concluded to build a boat like his friend's, but Parotpot, when he talked, ended every third or fourth word with "pot," (pronounced po) the ending of his name: This word has a scornful meaning. When the boat was finished, he began to talk to it as follows: "My boat, pot, you may go, pot, to find me a wife, pot, prettier than my friend's wife, pot." The boat sailed away, and reached a large river, just as some men were looking for a boat to take across the body of their grandmother, in order to bury it in the cemetery of the town. When they saw the boat they were glad to get across the river so easily, so they lifted the body and placed it in the boat. When the boat felt that something was on board, she sailed swiftly towards home, leaving the men behind. Parotpot was watching, and when he saw the boat coming, he began to talk thus: "My boat, pot, is coming, pot, to bring me, pot, a pretty lady, pot, to marry me, pot." But, alas! a dead grandmother, instead of a pretty lady! He was so angry that he seized his bolo and chopped the boat to pieces, leaving the body to float away.

But Parotpot thought that he might succeed better with a fish-trap, like his friend Camanla's. When he had finished it, he sent it to the river, saying: "My taon, pot, go now to the river, pot, and catch many fishes, pot, for my dinner, pot." The taon went. It was Sunday and the people of the town were killing cattle for their Sunday dinner, and throwing the waste into the river. All this filth floated into the taon and filled it. Then it ran back home. While the taon had been gone, Parotpot had been making preparations for a great dinner. He cooked the rice and washed the dishes, and then invited

his friends to come to his house and share his excellent dinner When he saw the taon coming, he said: "My taon, pot, is coming now, pot, to bring me many fine fish, pot, for my dinner, pot." When his neighbors saw what was in the taon, they laughed, and Parotpot said: "I can never be as happy as my friend Camanla." Then he took the taon and threw it into the fire.

JUAN, THE STUDENT.

There was once a poor couple who lived happily in a quiet place. They had one son, named Juan, whom at first they loved very much; but afterwards, either because their extreme poverty made it difficult for them to support him, or because of his wickedness and waywardness, they began to hate him, and made plans to kill him.

In order to carry out this purpose, the father called his son to him one evening, and said: "My son, to-morrow we will go to the mountain to get some lumber with which to repair our house. I want you to prepare our breakfast very early, so that we may set out before the sun rises."

On the next morning they arose very early and ate their breakfast. As it consisted only of rice and a few small fishes, it was soon finished, and they set out for the mountain. When they had arrived at a lonely spot, the man seized his son and fastened him to a large tree. Then he took his bolo and cut down the tree in such a way as to cause it to fall on the boy and kill him. Then he returned home, thinking that he should have no more trouble on account of his son.

Early the next morning, the man heard a noise as of some one approaching the house. On opening a window he perceived his son, whom he supposed he had killed on the previous day, coming towards the house and bearing a heavy load of wood. When the boy had come near he asked where he should put the wood. At first the father was too much frightened to reply, but at last he told his son to put the wood down near the house.

For a long time Juan lived at home, but his parents hated him continually, and at last decided to give him poison. One day they sent him on a long trip, giving him seven pieces of poisoned bread for his food along the way. When he had become weary and hungry from walking, he sat down under a tree and began to open the handkerchief to get from it some of the bread to eat. Suddenly a number of crows flew down from the tree, seized the bread, ate it, and almost immediately died. The boy at once perceived the intention of his parents and returned home. As soon as he arrived there, he declared to his father and mother his intention of leaving them and going elsewhere to live. As soon as they heard him, they were full of joy, and readily gave him the desired permission.

He went to a distant town, and decided to study. He made such progress that his teachers were charmed with his diligence. He was very fond of debates with his schoolmates, and one day asked them the following riddle: "Two tried to kill one one killed seven, two were left, and one went away." They searched through the books for the answer to the riddle, but as they were unable to find it, they agreed that Juan was the cleverest one among them, since they could not answer his riddle.

One day the student met a young lady to whom he gave the riddle. She asked for a little time in which to study it, and this being granted, went home, disguised herself as a young man and, returning, asked Juan to tell the answer to the riddle. "For I know," she said, "that many students have tried to find the solution of this riddle, but have not been successful." Juan finally granted her request, and told her the answer to the riddle, which was the story of his life.

Then the young lady returned home, put on her own clothes, and went back to the student's house, to give him the answer to his riddle. When Juan heard her answer, he thought her a very clever young woman, since she had succeeded where so many young men had failed, so he fell in love with the young lady and married her.

THE TWO WIVES AND THE WITCH.

There was once a man who had a wife that was not pretty. He became tired of looking at her, and so went away and married another wife.

His first wife was in great sorrow, and wept every day. One day as she was crying by the well, where she had gone for water, a woman asked her: "Why are you weeping?" The wife answered: "Because my husband has left me and gone to live with another wife." "Why?" said the witch, for that is what the woman was.

"Because I have not a pretty face," answered the wife. While she was talking the witch touched the wife's face, and then she said: "I cannot stay here any longer," and went off.

When the wife reached home she looked in the glass and saw that her face had been changed until it was the most beautiful in the town. Very soon a rumor spread through the town that in such and such a house there was living a very beautiful woman. Many young men went to see the pretty woman, and all were pleased with her beauty.

The bad husband went also. He was astonished that his wife was not at home, and that a pretty woman was living there alone. He bowed to the lady and avowed his love. The lady at first refused to believe him, and said: "If you will leave the woman who is now your wife and come to live with me right along I will take you for

my husband." The man agreed, and went to live with the pretty woman.

The other woman was very angry when she heard the news, for it was reported that the pretty woman was the man's first wife, who had been changed by a witch. She determined to try what the witch could do for her, and went to get water at the same well.

The witch appeared and asked: "Why are you weeping, my good woman?" The woman told her that her husband had gone away to live with the pretty woman. As she was speaking, the witch touched her face, and said: "Go home, my good woman, and do not weep, for your husband will come very soon to see you."

When she heard this she ran home as fast as she could. All the people whom she met on the road were afraid of her, because she was so ugly. Her nose was about two feet long, her ears looked like large handkerchiefs, and her eyes were as big as saucers Nobody recognized her, not even her mother. All were afraid of such a creature. When she saw in the glass how ugly she was, she refused to eat, and in a few days she died.

THE LIVING HEAD.

There once lived a man and his wife who had no children. They earnestly desired to have a son, so they prayed to their God, Diva, that he would give them a son, even if it were only a head.

Diva pitied them, and gave them a head for a son. Head, for that was his name, grew up, and gradually his father and mother ceased to think of his misfortune, and grew to love him very much.

One day Head saw the chief's daughter pass the house, and fell in love with her. "Mother," he said, "I am in love with the chief's daughter and wish to marry her. Go now, I pray you, to the chief and ask him to give me his daughter to be my wife." "Dear Head," answered his mother, "it is of no use to go on such an errand, the chief's daughter will surely not be willing to marry only a head." But Head insisted, so, in order to quiet him, his mother went to the chief and made known her son's desire. Of course she met with a refusal, and returned home and told Head the result of her errand.

Head went downstairs into the garden and began to sink into the ground.

- "Head, come up," said his mother, "and let us eat."
- "Sink! sink! " cried Head.
- "Head, come up and let us eat!" repeated his mother.
- "Sink! sink! was Head's answer, and he continued to sink until he could no longer be seen. His mother tried in vain to take him out. After a while a tree sprang up just where Head had sunk,

and in a short time it bore large, round fruit, almost as large as a child's head. This is the origin of the orange-tree.

JUAN PUSONG.

The Visayans tell many stories which have as their hero Juan Pusong, or Tricky John. As the name implies, he is represented as being deceitful and dishonest, sometimes very cunning, and, in some of the stories told of him, endowed with miraculous power. The stories are very simple and of not very great excellence. The few which follow will serve as samples of the narratives told of this popular hero.

I. Juan Pusong was a lazy boy. Neither punishment nor the offer of a reward could induce him to go to school, but in school-time he was always to be found on the plaza, playing with the other boys.

His mother, however, believed him to be in school, and each day prepared some dainty for him to eat upon his return home. Juan was not satisfied with deceiving his mother in this way, but used to play tricks on her.

"Mother," he said, one day, "I have already learned to be a seer and to discover what is hidden. This afternoon when I come home from school I will foretell what you have prepared for me."

"Will you?" said his mother joyfully, for she believed all he said, "I will try to prepare something new and you will not be able to guess it."

"I shall, mother, I shall, let it be whatever it may," answered Juan. When it was time to go to school, Juan pretended to set out, but instead he climbed a tree which stood near the kitchen, and hiding himself among the leaves, watched through the window all that his mother did.

His mother baked a bibingca, or cake made of rice and sweet potato, and hid it in a jar. "I will bet anything," she said, "that my son will not guess what it is." Juan laughed at his mother's self-conceit. When it was time for school to close he got down, and with a book in his hand, as though he had really come from school, appeared before his mother and said: "Mother, I know what you are keeping for me."

"What is it?" asked his mother.

"The prophecy that I have just learned at school says that there is a bibingca hidden in the olla." The mother became motionless with surprise. "Is it possible?" she asked herself, "my son is indeed a seer. I am going to spread it abroad. My son is a seer."

The news was spread far and wide and many people came to make trial of Pusong's powers. In these he was always successful, thanks to his ability to cheat.

II. One day a ship was anchored in the harbor. She had come

from a distant island. Her captain had heard of Pusong's power and wished to try him. The trial consisted in foretelling how many seeds the oranges with which his vessel was loaded contained. He promised to give Juan a great quantity of money if he could do this.

Pusong asked for a day's time. That night he swam out to the vessel, and, hidden in the water under the ship's stern, listened to the conversation of the crew. Luckily they were talking about this very matter of the oranges, and one of them inquired of the captain what kind of oranges he had.

"My friend," said the captain, "these oranges are different from any in this country, for each contains but one seed."

Pusong had learned all that he needed to know, so he swam back to the shore, and the next morning announced that he was ready for the trial.

Many people had assembled to hear the great seer. Pusong continued to read in his book, as though it was the source of his information. The hour agreed upon struck, and the captain of the vessel handed an orange to Juan and said: "Mr. Pusong, you may tell us how many seeds this orange contains."

Pusong took the orange and smelled it. Then he opened his book and after a while said: "This orange you have presented me with contains but one seed."

The orange was cut and but the one seed found in it, so Pusong was paid the money Of course he obtained a great reputation throughout the country, and became very rich.

III. Juan Pusong's father drove his cows out one day to pasture. Juan slipped secretly from the house, and going to the pasture, took the cows into the forest and tied them there. When his father was going for the cows he met Juan and asked: "Where did you come from?" The boy replied: "I have just come from school. What are you looking for?"

"I am looking for our cows," said his father.

"Why did n't you tell me that before," asked Juan. "Wait a minute," and he took his little book from his pocket and, looking into it, said: "Our cows are in such a place in the forest, tied together. Go and get them." So his father went to the place where Juan said the cows were and found them. Afterwards it was discovered that Juan could not read even his own name, so his father beat him for the trick he had played.

IV. Pusong and Tabloc-laui. Pusong had transgressed the law, and was for this reason put into a cage to be in a short time submerged with it into the sea.

Tabloc-laui, a friend of Pusong's, passed by and saw him in the cage. "What are you there for?" Tabloc-laui asked.

"Oh!" answered Pusong, "I am a prisoner here, as you see, because the chief wants me to marry his daughter and I don't want to do it. I am to stay here until I consent."

"What a fool you are!" said Tabloc-laui. "The chief's daughter is pretty, and I am surprised that you are not willing to marry her."

"Hear me, Tabloc-laui!" said the prisoner. "If you want to marry the chief's daughter, let me out and get in here in my place; for to-morrow they will come and ask you if you will consent. Then you will be married at once."

"I am willing!" exclaimed Tabloc-laui. "Get out and I will take your place!"

Next morning the chief ordered his soldiers to take the cage with the prisoner to the sea and submerge it in the water.

Tabloc-laui, on seeing the soldiers coming toward him, thought they would make inquiries of him as Pusong had said.

"I am ready now," he said, "I am ready to be the princess's husband"

"Is this crazy fellow raving?" asked the soldiers. "We are ordered to take you and submerge you in the sea."

"But," objected Tabloc-laui, "I am ready now to marry the chief's daughter."

He was carried to the sea and plunged into the water, in spite of his crying, "I am not Pusong! I am Tabloc-laui!"

The next week the chief was in his boat, going from one fish-trap to another, to inspect them. Pusong swam out to the boat.

The chief, on seeing him, wondered, for he believed that Pusong was dead. "How is this?" he asked. "Did you not drown last week?"

"By no means. I sank to the bottom, but I found that there was no water there. There is another world where the dead live again. I saw your father and he charged me to bid you go to him, and afterwards you will be able to come back here, if you wish to do so."

"Is that really true, Pusong?" asked the chief.

"Yes, it is really true," was the reply.

"Well, I will go there. I will have a cage made and go through the way you did."

So the next morning the chief was submerged in the water, with the hope of coming back. When a considerable time had elapsed without seeing his return, his servants searched for Pusong, in order to punish him, but he had escaped to the mountains.

V The Enchanted Prince. There was once a king who had three young and beautiful daughters named Isabel, Catalina, and Maria.

In the capital city of the kingdom lived a young man known by the name of Juan Pusong. He had as friends an ape, named Amo-Mongo, and a wildcat, whose name was Singalong. The three friends

were passing one day in front of the palace, and, seeing the three young ladies, were greatly charmed by their beauty.

Pusong, who posed as a young aristocrat of considerable learning, determined to go before the king and declare his love for the Princess Isabel. The king received him favorably, and offered him a seat; but Juan refused to sit down until he should know the result of his request.

The king was astonished at his manner, and asked him what he wanted. Juan replied that he had presumptuously allowed himself to be charmed by the beauty of the Princess Isabel, and humbly requested the king's consent to their marriage. The king had the princess summoned before him, and in the presence of Pusong asked her if she would accept this man as her husband. She dutifully expressed her willingness to do whatever her father wished, so the king granted the request of Pusong, who was immediately married to Isabel.

When Amo-Mongo saw how successful Pusong had been, he presented himself before the king, as his friend had done, and requested the hand of the Princess Catalina. The king, somewhat unwillingly, gave his consent, and these two were also married.

When Singalong saw to what high positions his friends had attained, he became desirous of like fortune, so he went to the king and obtained his consent to his marriage with the Princess Maria.

All three of the king's sons-in-law lived with their wives at the palace, at the king's expense. The latter seeing that his daughters' husbands were lazy fellows, determined to make them useful, so he sent Pusong and Amo-Mongo out to take charge of his estates in the country, while to Singalong he gave the oversight of the servants who worked in the kitchen of the palace.

Pusong and Amo-Mongo went out to the hacienda with the intention of doing something, but when they arrived there, they found so much to do that they concluded that it would be impossible to attend to everything and so decided to do nothing.

The latter, after merely looking over the estate, entered the forest, in order to visit his relatives there. His fellow monkeys, who knew of his marriage with the princess, believed him to be of some importance, and begged him to save them from the famine which was devastating the forest. This Amo-Mongo, with much boasting of his wealth, promised to do, declaring that at the time of harvest he would give them plenty of rice.

When Pusong and his companion returned to the palace they were asked by the king how many acres they had cleared. They replied that they had cleared and planted about one thousand acres. The king was satisfied with their answer, and, at Amo-Mongo's request,

gave orders for a large quantity of rice to be carried from the storehouse to the spot in the forest where his son-in-law had promised the monkeys that they should find it.

On the other hand, Singalong during the day did nothing, and as the king never saw him at work he disliked his third son-in-law very much. Yet every morning there were great piles of fish and vegetables in the palace kitchen. Amo-Mongo, knowing that his brother-in-law usually went out at night in order to bring something home, contrived to get up early and see what there was in the kitchen, so as to present it to the king as the result of his own labors. In this way, Amo-Mongo became each day dearer and dearer to the king, while Singalong became more and more disliked. Maria knew that her husband procured their food in some way, for every morning he said to her: "All that you see here I have brought." However, the king knew nothing of all this.

When the early harvest time came, the king commanded Amo-Mongo to bring rice to make pilipig. (Rice pounded into flakes and toasted, a dish of which Filipinos are very fond.) Amo-Mongo did not know where he could find it, but set out in the direction from which he had seen Singalong coming each morning, and soon came to an extensive rice-field bearing an abundant crop. He took a goodly portion of it and, returning to the palace, had the pilipig prepared and set before the king and his household. Every one ate of it, except Singalong, who was the real owner, and his wife, who had been secretly notified by him of the truth of the matter.

Maria was greatly perplexed by what her husband had told her, so she determined one night to watch him. She discovered that, as soon as the other people were asleep, her husband became transformed into a handsome prince and left the palace, leaving behind him his cat's dress. As soon as he had gone, Maria took the cast-off clothing of her husband and cast it into the fire. Singalong smelt it burning and returned to the palace, where he found his wife and begged her to return to him his cat's dress. This she was unable to do, since it was entirely consumed. As a result, Singalong was obliged to retain the form of a prince, but he was afraid to appear before the king in this guise, and so hid himself.

In the morning, Maria went to the king and told him the truth about her husband. Her father, however, thought that she was crazy, and when she insisted, invited her to accompany him to Amo-Mongo's farm, in order to convince her of her error. Many people went with them, and Amo-Mongo led them to the farm, which was really Singalong's, but told them that it belonged to himself. Besides other things, Singalong had planted many fruits, among them atimon and candol.

Amo-Mongo, seeing the diversity of fruits, began to eat all he could, until he became unable to move a step. Whenever his wife urged him to come away, he would take an atimon under his arm and a candol or so in his hands, until at last his wife, angry at his greediness, gave him a push which caused him to fall headlong, striking his head against a stone and being instantly killed.

Then Singalong, who had secretly followed the crowd from the palace, showed himself to the king in his proper form. After making suitable explanations, he led them to a fine palace in the middle of the hacienda. There they all lived together, but Pusong and his wife, who in former times had treated Singalong very harshly, giving him only the bones and scraps from the table, were now obliged to act as servants in the kitchen of the king's new palace.

Berton L. Maxfield. W. H. Millington.

BROOKLYN, N. Y.

PENNSYLVANIA GERMAN RIDDLES AND NURSERY RHYMES.

Was is so weiss wie Schnee,
So grün als Gras,
So rot als Blut,
Un so schwartz als en Hut?

(Schwartz Kirsch.)

What is as white as snow, As green as grass, As red as blood, And as black as a hat?

(Common black cherry.)

2 Drunna im Schwam steht en grün Haus, Im grün Haus is en weiss Haus, Im weiss Haus is en rot Haus, Un im rot Haus is es voll klene Schwartze. Was is es?

(Wassermelon.)

Down in the meadow stands a green house, In the green house is a white house, In the white house is a red house, And the red house is full of little negroes. What is it?

(Watermelon.)

3 En eisner Gaul, Un en fläche Schwäntzel. Wie de stärker das des Gäuliche springt We kürtzer das sei Schwäntzel werd. (Nodle un Fadem.)

An iron horse,
With a flaxen tail.
The faster that the horse does run,
The shorter does his tail become.
(Needle and thread.)

4 Wer es macht, der sagt es net, Wer es nehmt der kent es net, Wer es kent der will es net.

(Falsh Geld.)

Journal of American Folk-Lore.

114

Whoever makes it, tells it not,
And whoever takes it, recognizes it not,
And whoever recognizes it wants it not:

(Counterfeit money.)

5 Was geht zu der Deer rei un glemt sich net? Was geht uf der Ofa un brent sich net? Was geht uf der Disch un shamt sich net? (Die Sonn.)

What goes through the door without pinching itself? What sits on the stove without burning itself? What sits on the table and is not ashamed?

(The sun.)

6, 7. The two following riddles in their setting clearly show that they were brought from the Fatherland, which must have been more than one hundred and fifty years ago. Two young men, both guilty of some capital offence, were brought before the king; who being in a kindly mood promised each one his freedom upon the condition that each one would originate a riddle that neither he nor his court could solve. The first one took a walk along a country road, returned soon, and propounded the following riddle:—

Fert gonné wieder kumme, Sechs lebendige im a dote g'funne, Seche mache der sievet frei. Wer kan roda was des mag sei?

I have gone away, and have come again, Found six living ones in a dead one. These six shall set the seventh free. Who can guess this riddle for me?

When neither the king nor his court were able to offer a solution the young man was called upon to explain. "Why," says he, "it's all very simple. As I was walking along the road I noticed a wren fly up from near the skull of an ox; and upon a closer examination of the skull I discovered in it the wren's nest with six little ones. Hence the riddle."

The second young man went to his home, put on a different pair of shoes, and quickly returned with the following riddle:—

In Inia ghen ich, In Inia stehn ich, In Inia bin ich Hübsh un frei. Wer kan roda Was des mag sei?

Pennsylvania German Riddles and Nursery Rhymes. 115

Into Inia I go, In Inia I stand, In Inia I am Happy and free. Who can guess This riddle for me.

The king and his court were puzzled. He too was asked to explain. Thus he replied: I had a dog, Inia by name, of whom I was very fond. When this dog died I skinned him, had the hide tanned, and made a pair of shoes out of the leather. When I left the court I went to my house and put on those shoes. Thus:—

In Inia gehn ich, In Inia stehn ich, In Inia bin ich, Hübsh un frei.

Was is das?

8 In Weisenberg im Damm,
Dort wachst en gehli Blum;
Un wer die gehl Blum will have,
Der mus gans Weisenberg verschlage.

(En Ei.)

At Weisenberg in the dam, There grows a yellow flower; And whoever wishes to get the yellow flower, Must destroy whole Weisenberg.

(An egg.)

Was is das?

9 Fässel wohl gebunne. Um sei leve ken Reef drum kumme.

(En Ei.)

A well bound cask without a hoop.

(An egg.)

Was is das?

Es is en Dierli, Es heest Maureli, Es hot nein Häut, Un beist alle Leut.

(En Zweivel.)

There is a little animal, Its name is Maureli, It has nine skins, And bites every body.

(An onion.)

11 Was is das? fern armer Drop, Muss die Steg uf un ab geh uf em Kop? (Shuhnagel.)

What poor fellow passes up and down the steps on his head? (Shoe-nail.)

12 Was is das?

Hobberti Bok uf der Bank, Hobberti Bob unich der Bank, Es is ken Mann im ganse Land, Das die Hobberti Bob fange kan.

13 Was is das?

Rie, Rau, Ripple,
Gehl is der Zipple,
Schwartz is es Loch,
Wo der Rie, Rau, Ripple,
Drin kocht.
(Gehlrieve koche.)

Rie, Rau, Ripple,
Yellow is the scallion,
Back is the hole,
In which the Rie, Rau, Ripple boils.
(Boiling carrots.)

14 Was is das?

So hoch ass en Haus, So nidder ass en Maus, So rauh ass en Riegel, So glatt ass en Spiegel, So bitter ass Gall, Un is gut fer uns all.

(Kescht.)

As high as a house, As low as a mouse, As rough as a rail, As smooth as a mirror, As bitter as gall, But sweet to us all.

(Chestnut.)

15 En Mühl hat sieve Ecke.
Im jederm Eck stehne sieve Säck,
Uf jederm Sack hocke sieve Katze,
Un jeder Katz hat sieve junge.
Dann komm der Müller un sie
Frau noch in die Muhl.
Wei veil Füss sin noh drim?
(Vier Füss, es anner sin Dobe.)

Pennsylvania German Riddles and Nursery Rhymes. 117

There is a mill with seven corners,
In each corner stand seven bags,
Upon each bag sit seven cats,
Each cat has seven kittens.
Then the mille and his wife come in the mill.
How many feet are now in the mill?

(Four feet. The cats have paws.)

(Four feet. The cats have paws.) 16 Was fern Vogel hot ken Fligel, ken Feddre un ken Schnavel? (Mortervogel.) What bird has no wings, no feathers, and no bill? (Hod; mortar bird.) 17 Was fer Eppel wachsa net uf Beem? (Maiappel.) What kind of apples do not grow on trees? (May apples.) 18 Was fer Stee hots es menscht im Wasser? (Nasse.) What kind of stones does one usually find in the water? (Wet stones.) 19 Was fer Warscht kann mer net essa? (Hans warscht.) What kind of sausages are not to be eaten? Clown (John's sausage). 20 Was steht uf em Fuss urr hots Herz im Kop? (Kraut Kop.) What stands on its foot and has its heart in its head? (Cabbage-head.) 21 Was wachst uf seim Schwantz? (Rüb.) What grows on its own tail? (Turnip.) 22 Wie is der Buchwetze iver der See komme? (Drei-eckig.) How did buckwheat come across the ocean? (Three-cornered.) 23 Was hots Hertz im ganze Leib? (En Baum.) What has its heart in its whole body? (A tree.) 24 Wer war gebore un is net gesterve? (Du und feil annere.) Who was born but never died? (You and many others.) 25 Wann is en Fuchs en Fuchs? Wann er alee is, wann es zwee sin, sins Füchs. When is a fox a fox?

26 Was macht heller ass en Licht?

(When he is alone.)

(Zwee Lichter.)

What gives more light than a lamp? (Two lamps.) 27 Was guckt em halve Hinkel gleich? (Die anner helft.) What resembles half a chicken? (The other half.) 28 Was is schwartzer ass en Kräpp? (Die Feddre.) What is blacker than a crow? (Its feathers.) 20 Was is älter ass sei Mutter? (Essig.) What is older than its mother? (Vinegar.) 30 Was fern Esel kann mer net reide? (Hernesel.) What kind of a mule can't be ridden? (Hornet (horned mule). 31 Fer was baue die Bauere der Säustall zwische es Haus un die Scheuer? (Fer die Säu nü.) Why do the farmers build their pig-stys between the house and the barn? (For the pigs.) 32 Wo hot der Adam der ersht Nagel hie gschlage? (Uf der Kop.) Where did Adam strike the first nail? (Upon its head.) 33 Dei Mutter hot en Kind g'hat, es war net die Bruder un au net dei Schwester. Wer war's? (Dich selver.) Your mother had a child, which was neither your sister nor your brother. Who was it? (Yourself.) 34 Was hots grösst Schnubduch in der Weld? (En Hinkel.) What uses the largest handkerchief in the world? (A hen; for it wipes its nose anywhere on the earth.) 35 Fer was springt der Fuchs der Berg nuf? (Fer seine Schwans.) Before what does the fox run up the mountain? (Before his tail.) 36 Fer was schmokt der Schornstee? (Veil er net chaue kann.) Why does the chimney smoke? (Because it cannot chew.) 37 Wie weit fliegt de Grap in der Bush? (Bis in die mit nau fleight sie widder raus.) How far does the crow fly into the woods?

(Until she gets into the middle, then she flies outward again.)

COUNTING-OUT RHYMES.

- zwee Kop, Drei Kop, Säue Kop.
- 2 Eens zwee drei, Hücke hocke hei Zucker uf der Brei Peffer uf der Speck, Hahne geh a weg, Oder ich schlag dich in der Dreg.
- 3 Bolle wie Salz, Butter wie Schmalz, Peffer geht uf, Wer fangt schmeist druf.
- 4 Eens. zwee, Drei,
 Hücke, hocke hei,
 Maud hol Wei,
 Knecht shenk ei,
 Hehr, sauf aus.
 Wer muss naus?
 Ich, oder du
 Oders Berke alte küh, kau Kuh?
 Un sell bist du.
- 5 Nodel, Fadem, Fingerhut,
 Stoppt der Bauer als so gut.
 Wer mus naus?
 Ich oder du,
 Oder es Berke braune küh, kau Kuh?
 Un sell bist du.

CRADLE SONGS.

- Eio Bubbeli schlof,
 Der Dawdy hüt die Schof,
 Die Mammy hüt die rote Kühe,
 Un kommt net Heem bis morge früh.
- 2 Schlof Bubbeli schlof,
 Der Dawdy hüt die Schof,
 Die Mammy hüt die Lämmer
 In der dunkle Kammer
 Die schwartze wie de weise
 Sie wolle es Bubbeli beise.

Journal of American Folk-Lore.

- 3 Schlof Bubbeli schlof,
 Der Dawdy hüt die schof,
 Die Mammy hüt die Lämmer.
 Nau Bubbeli schlof so viel langer.
- 4 Heio Bubbeli, Was rappelt im Stroh? Es Kätzel is gesterve, Un es Mäusel is froh.
- 5 Lieve Mammy bubbel stock,
 Wo wid du naus?
 Uf der Berg Epple lese.
 Won andere Leut zu mittag esse,
 Esse mir zu Morge.
 Won andere Kinner spiele gehne.
 Stehn ich an der wiek.
 Die week macht trip trop,
 Da steckt mei kleener dück Sock.

ON FATHER'S KNEE.

- 6 Reite reite Gäuli, Alle stun e Meili, Alle Meil en Wertzhaus, Drink en Glässel wei aus.
- 7 Reite reite Gäuli,
 Alle stun e Meili,
 Alle Meil en Wertzhaus,
 Bring ein Daudy en Bretzel raus.
- 8 Tross tross trill,
 Der Bauer hot en Füll
 Das Füll will net laufe.
 Der Bauer will's verkaufe.

PADDY CAKE.

- 9 Patsche, patsche Kücheli Morge kommt Merüchli Un bringt mir un dir en Kücheli.
- Patsche, patsche Kuche,
 Wolle sie maul versuche,
 Un won sie gut schacke
 Mus die Mammy noch mee backe.

EVENING PRAVER.

Oveds wonn ich schlofe geh. Vierzeh Engel mit mir gehn, Zwee decke mich, Zwee wecke mich. Zwee Zu Kop. Zwee Zu Füss. Zwee links. Zwee rechts. Zwee die mit mir gehn In das himmelische Paradies.

MOCK SERMONS.

- 1 Dau stehn ich uf der Kanzel, Un bredig wie en Umchell. Stohre in der Luft. Der Vader hot geflucht.
- 2 Dau stehn ich uf der Kanzel. Un bredig wie en Umchell. Mei Hühn mei Hahn, Mei Bredig is an. Mei Kuh mei Kalb, Mei Bredig is halb. Mei Katz mei Maus. Mei Kerich is aus.

LANCASTER, PA.

Fno. Baer Stoudt.

SAVINGS AND PROVERBS FROM MASSACHUSETTS.

DON'T stay till the last dog 's hung.

Joy go with you and a good breeze after you.

To drown the miller. (Said in bread-making when too much water is put into the flour.)

The still pig eats the swill.

No man dies without an heir.

Three removes are as bad as a fire.

What comes over the Devil's back is sure to go under his belly.

There's as much odds in folks as there is in anybody.

Put out the work and sleep with the master. (Said of a servant who wishes to take the place of ner mistress.)

A short horse is soon curried.

Dung-hills rise and castles fall.

He's got a gait like a pair of bars.

Her tongue runs wiggle-waggle like a dead lamb's tail.

I'll do it in two shakes of a lamb's tail.

Her tongue runs as if it was hung in the middle and wagged at both ends.

Don't try to come your dumb Isaacs over me (i. e. mislead me, to pull the wool over my eyes).

Sitting on the little edge of nothing.

That beats my wife's relations. Also: That beats the Jews; or, That beats all creation.

Don't need it any more than a cow needs two tails.

Don't know enough to be an assistant janitor to a corn crib.

Helen M. Thurston.

FOUR LOUISIANA FOLK-TALES.

,

I. THE LITTLE BOY OF THE GOVERNMENT 1

THERE was once a woman who was very bad, and she had a daughter who was as bad as she was. One day she had a son, but, instead of being glad, she was furious, and wrote to her husband that she was going to send him the boy for him to kill as he had done with the older children. But the boy had received from a man, to whom he had done a favor, a bow and six arrows which he had hidden and no one knew he had them.

One day the mother received a letter telling her to send the child. She told him then to prepare to go with his sister and that they would meet a blue lake and a red prairie, but he was to pretend to be blind and was to say nothing, otherwise the bad spirits would catch him. The boy started with his sister, and they arrived at the blue lake. "Oh! how pretty it is," said the child, and immediately the lake regained its ordinary color.

"You are a fool," said the sister, "but you will pay me for this," They walked and walked until they reached the red prairie. "How pretty this is!" said the boy, and immediately the prairie became green again.

"What a fool you are," said the sister, "you will see what you will catch."

On leaving the lake and the prairie the boy had heard a voice which said: "Thank you, thank you."

Finally they arrived at the house of the father who was the Government. He was very tall, and he had only one foot. He tried to catch the boy to kill him, but the latter took his bow and shot an arrow between each one of his father's toes, and one in his heart. As soon as the man was dead, the little voice which had said: "Thank you," found its body in the house of the Government and became a beautiful princess. "Oh! it is you," said she to the boy, "who gave back their natural colors to my lake and my prairie, and who killed the Government who had robbed me of everything I had. I shall marry you, and we shall punish your mother and your sister, who killed your little brothers." The wedding took place and they sent me to relate it to you.

II. THE KING AND THE THREE WOMEN.

Once upon a time there was a King who was very rich and he wished to get married. That was, however, very difficult, for there were

¹ I. II, III. Related in the Creole dialect. Informant, Edmée Dorsin, St. Mary Parish, La.

three women as pretty as could be who wished to marry him. Finally, not knowing what to do, he sent for them and asked each one what she would do for nim if he married her.

The first woman said: "I am so smart that I can make fine corn grow, and you will eat a great deal of hominy."

"That is good," said the king.

The second woman said: "I plant cotton, and you will have fine shirts, and beautiful pantaloons of yellow cottonade and of all colors."

"That is very good also," said the King; "and you, what can you do?"

The third woman said: "I know neither how to cook nor to weave, but I will be the mother of a son who will be your very picture, and moreover he will have the devil for his cousin."

No one knows whether it was the promise of a son or the wish to be related to the devil which decided the King, but he married the third woman. There was a great wedding to which everybody was invited, even the two women whom the King had refused to marry. They were so angry that they swore to avenge themselves.

For a time everything went on well; the King had his son, who was very bad, but when one is the cousin of the devil one cannot help being bad. One day the little prince was not in his bed, which was a cot. They looked for him everywhere, but they could not find him. The mother and the father were weeping so much that nobody knew what to do, and you may imagine if the two women were glad. But lo! the devil came and asked, Why all those tears? When they told him he promised to look for his little cousin, and he gave the job to hundreds of little devils. He himself was searching, but he found that his wife was acting strangely and he began to watch her.

You all know that the devil and his wife are often fighting, for when it rains and the sun shines at the same time, it is a sure sign that Madame Diable is getting a beating. Now the devil's wife, to bother her husband and to please the two women, had stolen the little prince and had hidden him at her house. The devil found this out, but he did not get angry and he did not beat his wife as was his custom, because he was afraid she would kill the child, who would not be able to return to his father's house with his body but only as a ghost. He went then slyly and gave the little boy an egg, a comb, a pebble, and a mirror, and told him to run fast and to read on the paper in which the things were wrapped what he was to do with them.

The little boy read while running, and soon he saw Madame Diable behind him. Quickly he threw his egg: a lake was formed, and Madame Diable had to get a boat to cross over. She soon caught up with the boy, who threw his pebble: quickly a stone wall rose in

the road, and Madame Diable had to get an axe to break the wall. She ran again after the boy, who threw down his comb; a great wood grew up, and Madame Diable had some trouble to pass through it. The little boy reached his father's house just when Madame Diable was stretching her hand to eatch him. He turned his mirror toward her, and when she saw her horns, her red skin, her black teeth, and her green eyes, she was so much afraid and found herself so ugly, because there are no mirrors in hell, that she ran away and disappeared forever from the earth. From that time the King, his wife, and their little boy were perfectly happy.

III. THE FEROCIOUS BEASTS.

Long ago when the lions, the elephants, the tigers, and all this kind of vermin, lived on the banks of the Grand Lac, there was a woman who lived with her daughter on the banks of Bayou Tèche. Her daughter had a lover who came to see her every day, but the mother did not wish any one to come to see her daughter, because she was afraid that some one would marry her and take her very far away where she would not be able to see her any more.

One day the neighbors would tell the old woman: "We have seen your daughter with a lion in the wood behind the house," or, another day they would tell her: "How is it that your daughter walks about with a tiger without the tiger eating her?" Other persons would say: "But your daughter is not one of God's creatures (an insane girl), and I saw her in the wood with a wild cat."

The mother, at last, asked her daughter if it was the truth that was being said. The daughter, naturally, said that it was a lie, but the mother began to watch her and she saw that it was the truth, that her daughter was in the habit of associating with the wild beasts, without their doing her any harm. Then she said to herself: "They must be tame beasts, for my daughter feeds them without their doing her any harm, and she does not want to tell me so because she is afraid that I will prevent her from seeing them."

The mother was glad to see the kind heart of her daughter, and, as she had some supper remaining, she went out to feed the beasts. She went to a lion which ran after her, and which would have eaten her up, if she had not closed her gate. After that the old woman could not put her foot out of her house without a beast coming to run after her.

The poor old woman was half crazy, she was so much afraid, and she did not know what to do One day she saw a little bird which told her that the animals would continue to be good to her daughter and bad to her, if she did not let her daughter marry the young man whom she loved. You may imagine that in order to make the wild

beasts go away, she said yes, and there was a grand wedding, where I danced a great deal, although I was only two years old, and now I am more than one hundred years old.

But how angry the mother was when she heard it was her son-inlaw who changed himself into good beasts for her daughter and into bad beasts for her. But she was so much afraid of him that she did not dare to say anything. Fortunately that man is now dead, and he was the last *zombi* (wizard) around here.

IV. HOW THE ASH-TREE GREW.1

Did I ever tell you how the ash-tree grew? No? Well, I will tell you now. Once upon a time there was a man who had many slaves, and among them was one who was so lazy you never could make him work. Every day his master used to ring the bell in the morning and every slave but the lazy one would go to work, and he would always find an excuse not to go. One day he had toothache; his master had his teeth fixed. One day he had a sore leg; his master had his leg treated. One day he had the stomach-ache; his master gave him physic. I must tell you that all masters were not bad; many took good care of their slaves.

When the lazy slave did not know what to say, he would say he had some inside sickness that neither the doctor nor his master could see. But all patience comes to an end. The master put some one to watch what the slave did when he remained at home. What do you think he saw? the lazy slave, who was no more sick than you or me. He was quietly sitting in his room working, toc, toc, toc, on a pair of shoes that he was making to sell to the poor white folks who lived in the neighborhood.

When the master heard that, he was so angry that he ordered all his men to pile straw and wood around the house. He put it on fire and threw some barbed wire into it so that the slave could not run through the flames. He was, however, so busy with his toc, toc, toc, that he did not see or hear anything before it was too late. All this, you say, has nothing to do with how the ash tree grew, but wait a minute. As I told you, everything in the house was burned and the slave also. One day the master saw a little tree grow on the spot where the house had stood, and the tree grew and grew and became a large tree. As it was a new tree which no one knew they called it ash tree, as it grew from the ashes of a man, and as that man was a shoemaker all the shoemakers' lasts are made of ash wood.

Alche Forticr.

TULANE UNIVERSITY OF LOUISIANA, New Orleans.

¹ Related in English. Informant. Liza Ann, St. Mary Parish, La.

DA-RA-SÁ-KWA. - A CAUGHNAWAGA LEGEND.

The following story was obtained, along with a number of others, from James Hill, better known as "Jim Longfeather," a member of the Caughnawaga band of Indians, living near Montreal, Canada. The Caughnawaga are of Mohawk extraction, and speak a slightly modified dialect of that language. Longfeather's Indian name, "Ar-rón-ye-ók-ta," signifies, it is said, "The end of the sky." The stories obtained from him cover a variety of subjects from mythology through legends of war, witchcraft, and mystery down to humorous or exciting anecdotes of his own life. It is interesting to note, in connection with the story of Da-ra-sá-kwa, that the great horned serpent figures frequently in Iroquois legends and sometimes in those of the eastern Algonkin. The incident of the thunder attacking the horned serpents and that of the transformation produced by donning a magic shirt are also not uncommon.

Near the Mohawk village of Caughnawaga, on the St. Lawrence, there is a deep mysterious pool in the bed of the river; no one has ever succeeded in reaching its bottom, for the current comes boiling up from the depths in a way that repeatedly deflects the sounding line, and washes it out in the shallows. Beyond the pool is an island from which strange harsh cries can be heard at times — wild and mournful, like the calling of giant cranes.

Not far from this place there lived, in the old days, a bold and fearless young man named Da-ra-sá-kwa, the "gatherer of rivermoss." Little he feared the mysteries of the green depths or the lonely island; every day he swam in the haunted pool. The old people had warned him again and again against its dangers, but he gave no heed to their warnings and bathed there day after day.

One evening while taking his usual swim, he was searching the shallows for a log or stone to serve as a diving-place, when he found what seemed to be a water-soaked tree-trunk lying beneath the surface. "Just the thing," thought he, and stepped upon it. What was his dismay when the log moved beneath him and began to glide toward the pool! What was his horror to find his feet stuck fast, rooted to the corrugated bark! He struggled — he fought — he screamed aloud in his terror. With one last desperate effort he tore himself free. Panting and exhausted he reached the shore; later, sore and weary, he made his way homeward. As he thought it over he made an inward vow never to visit the haunted pool again.

But when morning came his terror had vanished, leaving in its place a strong and overpowering desire to visit the scene of yesterday's adventure. Finally he could stand it no longer and against his own better judgment started for the river, drawn by a power beyond his understanding. As he approached the shore he saw, standing near the water's edge, a tall and fine-looking stranger, who turned at the sound of his footsteps to greet him. "Sé-ko, se-ko!" he cried. "Sē-kó-ya!" answered Da-ra-sá-kwa. "What was the matter with you?" said the stranger, "leaving me as you did yesterday! But you cannot do it to-day. Willing or unwilling you must follow me. Gaj' ók-sa (come quickly)," and he turned toward the water. A strange power told Da-ra-sá-kwa that he must obey. Unwilling, he protested. "Do you see where you are going," he cried, "right into the water! I cannot live beneath it; it will choke me!" "Have no fear," replied the unknown. "I know what I am doing. Your business is to follow." And the waters closed above them.

As they walked along the bottom the water seemed like air to Da-ra-sá-kwa, for the stranger had put a spell upon him. Soon they came to the pool and descended into its depths. Like a barkhouse it seemed, with mats upon the floor and all the pots and bowls of household use in their accustomed places. Near the centre sat an old woman and two young maidens, handsome, like Da-ra-sá-kwa's guide, but with no clothing to cover their naked bodies.

"My wife and daughters sit before you," said the stranger. "We belong to the Under-water People. Many of us lived hereabouts in former years, but now there are only two families besides my own, one of which lives in a pool near the other village of your people, the second not far away. As for the others, they are scattered far and wide, in wild rivers and lonely lakes where they will not be disturbed." So saying, he led the way into a place curtained off from the rest of the house, in which Da-ra-sá-kwa saw hanging upon pegs a number of coats or shirts of strange make and form.

"Turn them over," said the Under-water Man. Shining scales flashed before Da-ra-sá-kwa's eyes as he turned them; they were made of serpent's skin. Some had hoods, to which were attached spreading antlers, like those of deer or elk. "Put one on," commanded the stranger. Da-ra-sá-kwa hesitated. Was it safe? As he stood there, the maidens, who had entered, spoke to him. "Try it! Try it! It will not hurt you. Often we put them on and find great pleasure in them." Hardly had Da-ra-sá-kwa pulled the hooded garment over his body when he fell prone upon the ground — a gigantic O-ni-a-rě, or River-serpent, clad in a scaly figured hide and bearing wide sweeping antlers upon his forehead.

The others followed his example and soon the band of enormous serpents were playing in the rushing rapids; up and down they went, twisting, turning and chasing one another hither and thither, full of fun and excitement. At last Da-ra-sá-kwa, proud of his new and beautiful shape, his brightly spotted coat and his majestic antlers, cried out to his host, "Under-water Man, your gift, these handsome clothes I wear, pleases me well. Let me show myself to my friends and kinsmen, for I want them to see how fine and grand I look." "Very well," said the other, "but let it be once and once only, and you must take great care, for we Under-water People are all under the power of the Great Spirit. If we show ourselves too often to the gaze of your people and they are frightened, he sends the thunder against us, and the lightning falls with deadly force upon the offender. So be very careful."

Then Da-ra-sá-kwa swam to the village of his people, and raised his great horned head above the torrent. "Listen!" cried he, "listen!" and all the people came running down to the shore to see a sight so strange and wonderful. "I am Da-ra-sá-kwa," he began, then told them all that had befallen him. He finished with the words, "I am Da-ra-sá-kwa. Never again use my name among you. Any child given my name would disappear forever beneath the waters of the river, just as I have done. You will never see my face again. Ne ně îh wa-kî-roh, I have spoken." As the last words left his lips he sank beneath the waters. He had spoken the truth, for never again was he seen in Caughnawaga.

M. R. Harrington.

COLUMBIA UNIVERSITY, New York City.

VOL. XIX. - NO. 73.

TWO TRADITIONAL SONGS.1

THE following songs are traditional in the writer's family. They were learned by her from her father, who was born in 1807.

The song "Love's Impossibility" is a version of those given under the title of "The Elfin Knight" on page 212 of the Journal of American Folk-Lore for 1905.

The song "Betsy was a Lady Fair" is supposed to be the first, or one of the first, songs composed in the colonies. It is said that a widow and her son, who, although of good family, had become impoverished, came to Virginia and settled in Jamestown. The old lady wrote to a friend in England to send her a servant, who would answer also as companion and housekeeper. The friend sent a handsome girl who on the death of her parents had come to her as a dependant, and whom she was anxious to rid herself of. The old lady was proud, and when her son fell in love with the girl, could not bring herself to tolerate his marrying one who had been a servant.

I. LOVE'S IMPOSSIBILITY.

As I was a-walking in yonder green field (Savory, sage, rosemary, and thyme), — Remember me unto yonder young maid And she shall be a true lover of mine.

Go tell her to make me a cambric shirt (Savory, sage, rosemary, and thyme), With neither seam nor needle work, And then she shall be a true lover of mine.

Go tell her to wash it in yonder well (Savory, sage, rosemary, and thyme), Where water never ran nor rain never fell, And then she shall be a true lover of mine.

Go tell her to hang it on yonder thorn bush (Savory, sage, rosemary, and thyme),
Where leaf never grew since I was born,
And then she shall be a true lover of mine.

As I was walking in yonder green field (Savory, sage, rosemary, and thyme), —

¹ This paper has been communicated as part of the Proceedings of the California Branch of the American Folk-Lore Society.

² For a New England version of this ballad, somewhat less complete, see vol. xii (1899), 245. For "The Elfin Knight," see also vol. xiii (1900), 120-122.

Remember me to yonder young man, And then he shall be a true lover of mine.

Go tell him to buy me an acre of land, (Savory, sage, rosemary, and thyme), Between the salt seas and in the sea sand, And then he shall be a true lover of mine.

Go tell him to sow it in pepper and corn (Savory, sage, rosemary, and thyme), And to plow it all in with an old ram's horn, And then he shall be a true lover of mine.

Go tell him to reap it with a sickle of leather (Savory, sage, rosemary, and thyme),
And to sweep it all up with a peafowl's feather,
And then he shall be a true lover of mine.

Go tell him after he's done all his work (Savory, sage, rosemary, and thyme),
To come unto me for his cambric shirt,
And then he shall be a true lover of mine.

II. BETSY WAS A LADY FAIR.

Tune: Fair Lady o' Mine.

Oh, Betsy was a lady fair
Who lately came from Lancaster,
A servant maid all for to be,
Although she was of high degree.

Last Sunday night, as I heard tell,
"Oh Betsy, Betsy, I love you well;
I love you as I do my life
And I intend you to be my wife."

The old lady in the next chamber lay
A listening what her son should say,
Determined was she all in her mind
To frustrate her son's design.

Next Monday morning she arose,
Saying, "Rise up Betsy, put on your clothes,
And along with me on a visit go,
It's there to stay one day or two."

She conveyed Betsy over the main And then returned to her son again. "You're welcome home all in my mind, But what keeps Betsy so far behind?"

"Oh son, oh son, we heard of late
Your love for Betsy was too great;
If this be so, 't is all in vain,
For Betsy's sailing over the main."

Her son took sick and very bad;
No kind of joy could make him glad;
In slumbering dreams we heard him cry,
"Oh Betsy, Betsy, for you I die!"

They sent for doctors in great speed,
To try their art and skill indeed.
"Oh doctor, doctor, 't is all in vain,
You cannot mend a broken heart."

And when she saw her son was dead, She tore the hair out of her head; Saying, "If my son was alive again I'd send for Betsy over the main."

Mrs. R. F. Herrick.

EUREKA, Cal.

LASSIK TALES.1

The nine tales, short and apparently fragmentary given herewith were obtained in August, 1903, in the form of texts from one of the few remaining Lassik Indians. The Lassik inhabited the country drained by Van Duzen and Dobbin Creeks on the east side of main Eel River, Humboldt County, California. They belong to the Pacific division of the Athapascan family. They had for neighbors the Sinkyone and Wailaki, also Athapascan, to the west and south, and the Wintun to the east. They seem to have been on more friendly terms with these non-Athapascan Wintun neighbors than they were with the Wailaki, with whom they must have been able to converse without difficulty, so much alike are their dialects.

Although they are not far removed from the Hupa, they possess little in common with them, as far as culture is concerned, nor do they know anything of the art of coiled basketry, practised by the Pomo, a hundred miles to the south of them. They occupied conical houses of bark and slabs in their permanent villages along the banks of the streams in winter, camping on the ridges where food was more plentiful in summer. Their food supply of game, fish, nuts, and bulbs seems to have been ample. The majority of them perished during the first few years of the occupancy of their country by white people, a bounty being placed upon their heads and the traffic in children for slaves being profitable and unrestrained. Those who survived were taken to the Smith River reservation in Del Norte County and afterwards resided for a few years on the Hupa reservation.

Of the tales, the first, fourth, seventh, and eighth have not been found, as yet, among the surrounding peoples. The eighth, and possibly the first, describe methods of securing game which were employed by the Lassik but not by the peoples north and south of them. The second is well known and widely distributed on the Pacific coast. The third gives the usual account of the origin of daylight current in this region, but unknown to the Hupa and Yurok. Stories similar to the fifth and sixth, but told in greater detail, have been heard among the Tolowa. The ninth resembles an account of the fatal results of a dog's speaking, related by the Hupa, and was probably called forth by mention of the Hupa story.

The Lassik had a story of a flood, and doubtless many other stories of interest and importance, some of which it may yet be possible to obtain. The texts and other linguistic material of which these tales are but a by-product will appear shortly.

¹ This paper has been communicated as part of the Proceedings of the California Branch of the American Folk-Lore Society.

I. THE DEER CORRAL.

Panther lived with his two younger brothers, Wildcat and Fox. They had a large corral of logs and brush into which when Panther sang the deer would come until it was full. (Panther sings.) "It is full now. Shut the gate." Taking a sharp bone, Panther went into the corral, quickly stuck the deer, and came out again. "If Coyote comes, don't you tell him about it."

Panther went away to hunt, and while he was gone Coyote came along. "Tell me what he does." "We don't know, we never see him." "If you do not tell me I will whip you." "My brother told us not to tell you." "Tell me or I will kill you." "Well, my brother sings one song and that makes them come." "Oh yes, let me see. Keep still, my nephew. You two shut the gate." He went into the corral with a sharp bone, and choosing a fawn killed it and laid it on the ground. "You are too slow. You take a long time about it. My brother says it must be done quickly. Our arms are tired." "Oh, wait a while." "We are going to drop it." They let the gate fall. The deer ran out and fled in every direction. "Why did you let go of the gate?"

Panther came home and saw what had happened. "What have you boys been up to?" "That fellow told him," said one of them. "He threatened to kill us, and we had to tell," replied the other. Panther held his brothers' faces in the fire until they were dead and threw their bodies in a pond of water near by. Afterwards he went out and looking at them said to himself, "Why did I kill them?" The next time he went out they were not there. "I am going to follow their tracks." The boys played along the trail until they came to the shore of the ocean which cannot be crossed. Finding the large hollow stock of a plant (Heracleum lanatum (?) they sat in it and paddled over the ocean to the world beyond.

Panther tracking them along found how they had crossed, and making use of the same plant, followed them. He was surprised to see them sitting there. "Well, let us go back to our own home," he said. "Very well." Having ferried themselves across, they went back to their own country, camping along the way and eating squirrels, which they were able to kill for their food. Finally they came to the country adjoining their old home and shortly after arrived at Dobbin Creek.

Panther killed a deer. "Brothers, build a fire and we will eat venison." It did not taste good. "I will kill another." When he had killed and butchered it, he said, "I am going to taste the blood." He tasted it and his mouth watered. "This is the kind I

am going to be. I will be a wild animal. Munducho, they will call me Chitlsoga (fox) they will call you. Munduchi (wildcat) they will call you."

"Whew! May my back last a long time." 2

II. THE JOINT WIVES, GRIZZLY AND DOE.

Grizzly Bear and Doe, the two wives of Chickenhawk, were pounding acorns. When they had finished one of them said, "Let us go down to the creek and leach the meal." While they were waiting for the meal to soak, they agreed to hunt one another's heads for Doe looked first in Grizzly's hair. "You have no lice," she said. "Well then," said Grizzly, "I will look in yours." When in her search she reached the Doe's neck she sprinkled in some sand. "You have many lice," she said, "I will chew them." "Ukka! ukka!" cried Doe, "hold on there." Biting her head off, she killed her. Taking Doe's head and both lots of acorn meal she went pack to the house. She put the head in the fire and when the eyes burst with the heat she told the children it was only the white oak log cracking in the fire. "I think it is our mother's head," said one of Doe's children. "Go a long way off and play," said Grizzly. "You won't be permitted to live long," they heard their mother's hair say to them.

The two bear children and the two fawns went out to play. "Let us play smoke each other out in this hollow log," suggested the fawns. The bears agreed and the fawns went in first, "That's enough, that's enough," they cried. "Now you go in," they told the bears. The fawns fanned the smoke into the log until the bears were smothered. Going back to the house, one of them held out what she had in her hand and said, "Here is a skunk we killed in a log." "Very well," said the bear mother. Then the other fawn held out hers and said, "Here is a skunk we killed in a log." "Thank you, my niece; after a while I will make a meal upon them," replied Grizzly. "She is eating her children," she heard some one say. "What did you say?" she asked. "First you killed a person, and now you are eating your own children's hands." She ran after the children who had been taunting her. When she came near them she called in a pleasant voice, "Well, come home." They ran up on a ridge and barely escaped being caught. Finally they came to a place

¹ Munducho and munduchi are respectively the augmentative and diminutive of some word. Related species of animals and plants are often distinguished in this manner.

² If something of this sort is not said, it is believed the back of the narrator will become crooked.

where Crane was fishing by the river. "Grandfather, put your neck across and let us go over on it. An old woman is after us. Put your neck across."

They crossed over safely and running to the top of a ridge hid in a hole in a rock. When Grizzly came, Crane put his neck across again for a bridge, but when she was half way over he gave it a sudden twist. She went floating down the middle of the stream.

"Whew! May my back become a young black oak!"

III. COYOTE OBTAINS DAYLIGHT.

"Tell me, old woman." "I don't have anything to tell you." "Is it west? tell me, old woman." "I have nothing to tell you." "Is it south? tell me, old woman." "I have nothing to tell you." "Is it way north? tell me, old woman." "I have nothing to tell you." "Is it way east?" "Well, that is the way you ought to think it is."

He made himself some moccasins. To try them he first kicked against a stone. When afterward he kicked against a log he made a hole in them. Then he made moccasins of fawn skin. He went up the ridge and entered Kettentchaw valley. He approached some one whom he saw standing to the south of him. "Come, tell me the news," he said. There was no reply. "Is there anything wrong with me? Why are you angry?" Still there was no reply. He shot at the stump which he had mistaken for a person. "Some one standing will be your name," he said. He dug some bulbs and started to carry them up the ridge. The load was so heavy the carrying strap of the basket broke. He ran back shouting, "Kos kunterdung (bulb valley) will be your name."

He had made himself into a young girl. He found Buzzard and Eagle. "My daughter-in-law," said Eagle. "Mine, my daughter-in-law," said Buzzard. The latter old woman was malodorous. Eagle took her home. After two nights she reached womanhood and they danced for her. She stuck a sharp bone into her foot and the dance was discontinued. The people went hunting, leaving two boys to wait on the maiden. After one night she asked, "What is that hanging there?" "We do not know," they replied. "I want to taste it," she said. They gave her a little. "It tastes good," she said. "I want water to drink," she said. When the boys had provided it, she told them to go a long way off and play. "She is going to carry the sun off, I think," said one of the boys. They watched her. She took it away. "I thought she was going to do that," said the boy.

The two boys (Trout and Fly) went to give the alarm. "She has carried off the sun," they said. "Chickenhawk, Eagle, Owl, Wildcat, Panther, Fox, Otter, Jackrabbit, you are swift runners," said the

¹ The substance was used for salt by the people of the east.

chief. When Jackrabbit overtook Coyote he was in the guise of an old woman. "The trail is over there, my grandchild; he probably went along over there," he replied to their inquiry. They lay in wait for him between two rocks. "Right here she is, my father," said a boy. He came near boing killed that time but succeeded in getting away. They caught him afterward. "Don't kill me," he cried. "Your leg hurts me. Don't take the sun from me. That is right, lift me up high. Throw me against that rock."

He jumped across. They carried the daylight back, but pieces had been broken off. "The sun shall not hang in a sack. Let there be sunshine. Let it be light under the logs and the rocks."

IV. WREN'S PET.

"I dreamed I led home a grizzly bear as a pet," sang Wren. He saved deer marrow. "I dreamed I led home a grizzly bear." One crate was full of marrow. "I dreamed I led home a grizzly bear." Two crates were full of marrow. Coyote came along. "Do you think you are going to lead home a grizzly bear? You talk like Screech Owl," sneered Coyote. "Oh, well, you don't have to believe it. I know it won't be so. I only say that. I have sung that song for a long time," replied the Wren. "I dreamed I saved deer marrow and led home a grizzly bear." Three crates were full. Five crates were full. He tied the five together and walked off with them. He saw where a small bear had gone along. He turned away from it. "I don't want a small one." He went up the hill. A large one had gone along. The large one only he tracked. He came upon him where he was lying in white thorn brush. The bear jumped out at him.

"Come, my pet," he called to him. The bear nearly caught him He held out some marrow to him. "My pet," he said. The bear came up to him. "My pet," he said. He put an elk-hide rope around his neck and tried to lead him. The grizzly hung back. "My pet," he said. Then the grizzly came along with him. He led him into the house. His grandmother was so frightened she ran away.

"My pet," he said, "strangers will come to steal, but my kinsfolk will come and roast the meat and eat it here. Those who do that way you will know to be my kinsfolk."

Coyote came along one day when Wren was away from home. "You, who were going to lead home a grizzly bear, are away from home," he said. The bear jumped out, caught Coyote by his cheek, and dragged him into the house.

Wren used to bring bear clover for his pet. One day he brought some and returned for more. When he got back, his pet was gone. All night long he tracked his pet. He found a place all covered with bear fat. The bear had been killed. He bewailed his pet.

Returning home he made a supply of arrows. He danced the war dance with them and took revenge upon his enemy.

V. THE AVENGING OF THE MICE WOMEN.

Nighthawk killed two women by pulling off their breasts. It was the Mice sisters who were killed. The remaining sister wailed, saying, "My poor sister, my poor sister, son, son" (cry of mice), "my poor sister, son, son." Coyote came along, "I hear," he said, "that the scalps of those who were killed have been taken far away to the east." "Let me go up there and see," suggested Coyote. When he came to the place he found them continually dancing the war dance with the scalps. After staying for a time he went home, excusing himself on the plea that "his old woman was probably lonesome."

After hearing Coyote's report the people started out to make war. When they were near to the place they camped. "Let me go and dance," said Coyote. When it was dark and they were going to bed, Coyote asked that the scalps be placed by his head for safe keeping. In the night he began to groan and say, "My stomach aches, my stomach aches." Under this pretext he left the camp. At break of day the attack was made. They killed all the people and took away the scalps. The bow strings of the enemy broke, having been gnawed by the enemy. Nighthawk nearly made his escape when his cane was broken. "Oh! my back," he cried, and died. His vital part was in his cane.

VI. THE BOY AND HIS GRANDMOTHER.

She and her grandchild alone were not killed. A piece of tan oak bark had fallen over him and hidden him. The old woman made her grandchild swim. "My poor grandchild," she said. "He will grow up to avenge his grandfather."

She heard him give a shout and then he ran into the house and picked up the big knife. "What is it, my grandchild?" she asked. "Gun kuk, gun gun,' it said as it was jumping on a log," replied the boy. "Well done! gray squirrel it is called. People eat that kind, my grandson." Another time he gave a shout and ran in. "What is it, my grandchild?" asked the old woman. "Somebody is pawing dirt over himself," replied the boy. "Good for you, my grandchild," said his grandmother. Putting the big knife in the burden-basket he started away

Old man of the woods, who had been setting snares during a time of low-lying fog, captured the boy and carried him off. "Bring some water," he was commanded. "You will be killed," he heard a scalp say. He ran away over the ridge holloaing. The old man heard him and gave chase. He came to his grandmother's home

"Come in, my grandchild," she said. "Come in, my brother-in-law," she said to the old man when he appeared. "Let us gamble," she suggested to him. While they were playing, she killed him.

VII. WHITE THUNDER AND COYOTE GAMBLE.

"My friend, let us gamble." "Rope, I bet. Well, I will bet again. Black obsidian, I will bet. An elk skin, I will bet. A brown bear skin, I will bet. A grizzly bear skin, I will bet." Again he was beaten. "A black bear skin, I will bet. A double blanket, I will bet." He was beaten. Beads, he bet. Dentalia, he bet. A bow, he bet. A burden-basket he bet. A pestle, he bet. A basket-mill, he bet. A basket-plate, he bet. "What shall I bet next?" An old basket, he bet. A milling stone, he bet. "My friend, what shall I bet? House, I will bet. My friend, my two wives, I will bet." The one who sat beside him, he bet. She was with child. He lost her. The second wife he bet and lost.

"Where the water flows over the rocks, I cut the sticks. That is why I beat you," sang Thunder. "I am going up to the sky to live. I shall talk and you better listen to me. I will give back one wife. Keep one of them, my friend. It would be too bad for you to go around grieving. I am going up to the sky. You will hear me talk. I shall go around." The thunder nearly broke the house. He got nearly up. He tried again. I move up to the sky. Call me White Thunder."

VIII. PURSUIT OF THE ELK.

An elk passed in front of the camp. The people got up and chased it. "Follow it, my sons," said the head man. When night came, they camped on its track. The next day when they failed to overtake it, the two chickenhawks, eagle, owl, buzzard, and coyote turned back. Two persons only followed the elk, a man and his younger brother. They continued the chase, camping when night overtook them, until the elder brother was so old he tottered along with two canes. When the old man following the tracks of his brother, with whom he could no longer keep up, came to the ocean he found his brother's body where the elk had impaled him. Killing the elk, he returned with the body of his brother.

When he had come again to his own country, he caught a crawfish and roasted it in the fire. It did not taste good to him. He caught another and ate it raw. His mouth watered. "This is the way I will do. Otter, I will become."

IX. WHEN DOG TALKED.

They set snares for deer. They caught five. The dog came home first. "My dog, how many did they catch?" "You never hear me talk," the dog said. "They caught five." The people who heard all died except one who had crawled under something in time to save himself.

Pliny Earle Goddard.

University of California, Berkeley, Cal.

NOTES ON CALIFORNIA FOLK-LORE.1

TRADITION FORMERLY OBTAINED AT CHICO.

THE Indians formerly living along the bank of Chico Creek made frequent excursions southwestward into the Sacramento valley for the purpose of gathering acorns, fishing, and hunting jackrabbits. At one time they were camped not far from a lake, which was a few miles from where the little town of Grainland is now located. A single tree stood near the bank of the lake. A young man was sent to the lake with a basket to bring water. He did not return. After a time the people, thinking he had forgotten his errand, sent another man. He also failed to return. Alarmed at the disappearance of these two men, the people held a council. It was decided to send a third man for water and with him another to watch and discover if possible what had befallen the two who had previously gone. Two men were selected and went to the lake. The watcher cautiously approached and climbed into the tree near the lake. Seated upon a branch overlooking the lake, he saw his companion wade out into the water. Suddenly there arose from the water a beautiful woman, who wound her arms around the man and drew him down. In fear the watcher descended from the tree, hurried to the camp, and brought the news. whereupon the band immediately left the vicinity. Since that time none of these people have approached the lake.

A GHOST DANCE ON THE KLAMATH RIVER.

During the Modoc war many Indians from the rancherias along the Klamath River were gathered at Happy Camp in Siskiyou County dancing nightly. When questioned by the white inhabitants, who had become alarmed, the Indians stated that a medicine-man had predicted that if the people would gather and dance, a new river would open up, carry away the whites, and bring back alive all dead Indians, each with a pair of white blankets.

The following episode is related in connection with this dance. When the Indians averred that the bringing to life of the dead and the destruction of the whites would be accomplished only by their dancing, and not by violence, the whites demanded and enforced as a guarantee of peace the surrender of the arms in their possession. A year or two later a ball was held at Happy Camp on the fourth of July. During its progress a number of Indians appeared, demanded a conference, and alleged their fear of the purpose of the dance. They stated that they would be convinced of the good faith of the whites

¹ This paper has been communicated as part of the Proceedings of the California Branch of the American Folk-Lore Society.

only by the surrender of arms. An armful of old guns was thereupon gathered and given to the Indians, who departed with apparent satisfaction.

G. A. Chambers, Montague.

Through Rev. W. A. Brewer, San Mateo.

YOKUTS NAMES

In aboriginal California, as everywhere farther north on the Pacific coast and among the tribes of many other regions of America, the custom of not mentioning under any circumstances the name of a dead person was very deep-seated. Among the southern Yokuts of the upper end of the San Joaquin valley, to-day represented principally by the survivors of the Yaudanchi and Yauelmani tribes on Tule River Reservation, this feeling led to a peculiar development. Every person ordinarily had two names. Only one of these might be in ordinary The second, however, was employed as a reserve in case the death of a namesake, in the same or a neighboring tribe, tabooed the first. Children are said to have received their two names at the same time. New names were not usual, children being named generally after a dead grandfather, uncle, or other relative. Sometimes the names of living relatives were also used. This is proved by the case of a woman, alive a few years ago, who had lost both her names because her brother's daughters had died. A person who had thus lost both his names through the death of others was called "no name." kamun hoyowoc. In default of a name, such a person would, if necessary, be addressed by this term "no name." A namesake was called simply "my name," and this term also would be used in address. Of a person who had lost one of his names through the death of another it would be said: tawitji an yet hoyowosh, "died his one name." Men's and women's names were distinct. Many names had no known significance, but others denoted animals, objects, actions, sounds, or tribes. A list of men's and women's names from Tule River follows: --

Men:

Tanka, buzzard; second name, K'aushash, cracking or tapping.

Djichpu; second name, Sokhusha. The latter is also the name of a man living in one of the tribes north of Tule River.

Bikh, denoting an action peculiar to a dog; second name, Saunama.

Putut, make fire; second name, Koku.

Seli, see, from sil; second name, Dumash.

Kukuya, the cry of the mountain quail.

Djemshak.

Tukchuchu.

Gawu, pronounced Cow by the whites.

Hawasya.

Watokai, from watak, pine nut. Also the name of a man of the Tachi tribe.

Nahaach, otter.

Pitkachi, the name of a tribe on the San Joaquin River, was the name of an old man, now dead, on Tule River Reservation.

Taucha, dead, is the name of an Indian among the Gashowu, now near the San Joaquin River.

Women:

Wiamcha; second name, Dewat.

Wawachik.

Ilat.

Omom.

Yaudach. This name may be related to yawud, brush, or to the tribal name Yaudanchi.

The reason of the strict taboo of the names of the dead has not yet become clear. It is as with most customs: explanations can frequently not be given for them by the people observing them. It is probable that in many cases fear of the dead had some connection with the name-taboo. In some parts of California it is thought that the mention of a dead person, especially if he is recently deceased, is likely to bring about the return of his ghost with evil consequences for those visited. This definite explanation will, however, not hold everywhere. The Yokuts say that they are not influenced by any such belief. The only explanation they that can give for their observance of the custom is that the mention of the name causes the relatives of the dead person great grief. This is a motive which is undoubtedly present in the minds of all the Indians of California, whether or not they are in addition actuated by feelings of fear connected with the possible return of the dead. It was usual everywhere to obliterate in every way the memory of the dead as much as possible, especially by the destruction or removal of objects specifically associated with him. The house in which he lived was in many regions burned, destroyed, or abandoned. It soon becomes very evident to any one dealing with the California Indians that mention of their dead relatives and friends usually causes them acute grief, especially among the older people, and that, when they have reason to believe the mention to be deliberate and not made through ignorance, it is received as a deep affront. Among some tribes the greatest insult one person could inflict upon another was to speak of the latter's dead relatives, especially to mention them by name. In northwestern California such a mention, even if accidental, could only be compensated by a considerable payment.

A. L. Kroeber.

CUSTOMS OF THE INDIANS OF WESTERN TEHAMA COUNTY.

The Indians of western Tehama County, who belong to the Wintun family and call themselves Nomlaki, "western talk," were very precise in many of their burial customs. The highest ambition of a person about to die, was to have a black bearskin for a shroud. The skin must be black, and must be perfect as regards eyebrows, whiskers, and claws. Forty years ago, a trader sold such a bearskin to an Indian of this region for commodities to the value of one hundred dollars. Soon after acquiring this skin the Indian died and was buried in it. Next to a skin of a black bear were esteemed skins of the brown or cinnamon bear, the grizzly, and the panther, in the order named.

At death, before the body had time to become rigid, the knees were drawn up to the chin and the entire body lashed and wound about with a rope of a particular fineness specially made and kept for the purpose. The body was buried in a hole with a small mound raised over it and a flat rock on top. The burial grounds were usually at some distance from the village.

There were certain customs regarding the use of food that were rigorously observed. As a boy, I once bought pine nuts from an Indian, and a convenient log being at hand, began to crack the nuts on this log. The Indian at once begged me to stop, saying that if the nuts were cracked on a log, he or another person next climbing a tree for nuts would fall. If the nuts were cracked on a stone, there would be no danger.

The Indians were much afraid of ghosts, whom they called simply "dead persons." Sight of a ghost was likely to cause death. In my experience an Indian who had gone into the mountains to gather pine nuts came back very ill, believing he had seen a ghost, and died within a few days.

One of the most striking peculiarities of the speech of these Indians was the frequency with which they used the four cardinal points in ordinary conversation. An object would not be mentioned as being at a person's back, or at his right hand, as we should say, but to the north or south or east or west of him. "It is standing south of you," "Hang this up west of the door," and similar phrases would be used where we should say: "It is standing behind you," or "Hang it up to the right of the door." In describing the location of an object in the country or a way that had been taken, the same four terms, together with "up" and "down" were almost exclusively used, and by the aid of such directions an Indian could almost infallibly reach any desired point.

F. B. Washington.

OAKLAND.

MYTHOLOGY OF THE MISSION INDIANS.1

INTRODUCTORY.

SINCE the scientific value of the myths and accounts of ceremonials which I have collected will depend wholly upon their exactness and accuracy, it is important that I should give enough of personal detail to account satisfactorily for this.

The first requisite in securing the Indian narrations and songs is to gain the good-will and complete cooperation of the old Indians who recite them. This my many years of philanthropic work for the betterment of their tribes has won in a general way; while individually, being liberally paid for their trouble, they freely give a full return.

A second point, and one much more difficult, is the securing of a perfect interpreter.

Finding that translations made by white people from the Spanish, with which I first began my work, could not be entirely relied upon, I determined to depend wholly upon interpretation direct from the Indian into English.

The Mesa Grande version of the Story of Chaup (Cuy-a-ho-marr) was well rendered in this way by an educated Indian girl; while at Campo (the Manzanita region) and at La-Jolla-in-the-mountains, I found in each case the sort of interpreter for whom I was seeking.

Sant, interpreter of the Manzanita version of the Cuy-a-ho-marr story, herewith given, and of all the Diegueño songs, accounts of ceremonials, etc., which I have lately secured, lived as a little naked boy among the desert Indians; listened as a child to the old myths; has seen twenty-one celebrations of the Image fiesta, extending as far as the coast Indians and ranging to Yuma in the other direction; and is saturated with the atmosphere and terminology of the past, which are completely unknown to nine tenths of the younger generation to-day.

On the other hand, having lived for years in a white man's family, he has a full and sufficient English vocabulary.

I was equally fortunate in my Luiseño interpreter at La-Jolla-inthe-mountains. José is an educated Indian, fluent in his English, and able to read and write it. At the same time, he is the son of a renowned *hechicero*, and lives in a region where every rock has its name and legend, and the past and present have suffered no divorce.

The Luiseño creation myth, the Ouiot songs and stories, were well rendered by him.

As to method, — the old men are extremely intelligent in catching

This paper has been communicated as part of the Proceedings of the Cali-

fornia Branch of the American Folk-Lore Society.

Digitized by Google

and carrying out the idea which I enforce, that a pause must be made after each sentence or two for translation and transcription. Nothing is left to memory, but all is written down as nearly as possible word for word.

It only remains, in recopying, to put into slightly better form the English of my interpreter, being extremely careful never to introduce the slightest change in idea. For instance, where Sant says, "It looked ugly," I write, "It was an ugly sight." Whenever it seems expedient, however, I use the exact words of my interpreter, my constant endeavor being towards simplicity, and always towards the truth.

THE STORY OF CUY-A-HO-MARR (THE CHAUP); THE MANZANITA VERSION (DIEGUEÑO).

In a former paper 1 entitled "The Story of the Chaup," I have given the Mesa Grande version of this famous myth. It originated in the former home of the Mojave Indians who are constantly referred to by the Manzanita bards, not as the ancestors of the Diegueños (called by themselves "Western Indians"), but as the latest born of the related tribes, who remained in the ancestral home when the others scattered. The Mojaves, therefore, preserve the myths and ceremonies in their primitive perfection, or at least they are so credited by their brothers in the mountains of San Diego County close to the Mexican border and not far from the desert. The story of Cuy-a-homarr, coming originally from the east, but taught to the remnant at Manzanita by the better informed Indians of the Mesa Grande section, is still told at Manzanita by the oldest men. Hatakek, who related it to me, was an important man in the old days; but in the direful destitution prevailing among these half-starving, dispossessed Indians he no longer has an opportunity to lead tribal ceremonies, or to relate legends. His stories and songs proved so interesting to the rest that Indian men, women, and children came from miles around to listen to the recital. He could not recall every part of the story; but what he told is most interesting, in its resemblances and differences, compared with the Mesa Grande version, as will be readily noted by those taking the trouble to examine the two together.

In the far distant Indian village, La-Jolla-in-the-mountains, I found among the Luiseños the same story with its songs; but they distinctly stated that this story had come to them from the Diegueños by way of Mesa Grande. It thus still survives in these distinct local ities; and instances well the close communication existing in early days among distant and unrelated tribes.

The following is Hatakek's version of the Story of Cuy-a-ho-marr:

1 Fournal of American Folk-Lore, vol. xvii, pp. 217-241.

In the beginning the Sky was a man, the Earth was a woman. From their union a man and woman were born first, and Sin-yo-hauch was their daughter. Sin-yo-hauch's father went up in the sky, and she was left alone.

She went towards the east, crawling as a baby on hands and knees; and then later she walked back towards the west, as far as the Mojave river. (The river of the Mojave Indians? The Colorado?)

In the middle of the river is a solitary sharp-pointed rock that may still be seen there, called Weé-ka-ru-tútt (Rock-spear), and here she made her home, living on the west side of the river in a cave, a big house where she lived alone till she was grown.

Every morning she went to bathe in a pond near by, and, in a manner not explained, she became by this bathing the mother of twin boys.

(Song.) 1

red

ños

of

the

and

ited

the

.ho

nt at

sec.

0 Te

reful

dians

or to

o thi

round

tory

diffe

eadil

found

ey di:

rueflo

t 10c2

ear

marr:

She left the babies in their baskets while she went to gather seeds for food. The babies were crying, so the cricket came to tend them and sing to them; but when Sin-yo-hauch came home he jumped down and ran into the brush, and she stepped on him and broke his legs. They have been crooked ever since, and he can only go by hops.

The next morning when she went away again, the babies came down from their baskets and played about, and when she came home she saw their tracks, and wondered how they could have gotten down by themselves. She determined to find this out, so next day instead of going far away she turned herself into a stump, so that she could see what they would do in her absence. As soon as she was gone the boys jumped down from their baskets, and the elder called out, "See, brother, there is something here that will do us harm. Come and look."

- "What is it?" asked the younger.
- "It is something that will hurt us."
- "But it is only a stump."
- "Still it was not here yesterday. Let us go and get our bows and arrows."
 - "Let us see what it is."
 - "Shoot it, I say."

At this Sin-yo-hauch called out, "My dear sons, do not kill your mother."

So they all came together to their home.

Then their mother told them that since they were grown so large they ought to have new large arrows, and she would make them for

¹ The text of the songs cannot be given, but their occurrence in the narrative is thus indicated.

them. An arrow must have a white eagle feather and a black eagle feather, so they must get her two young eagles, one white and one black.

So they slept over night and in the morning she told them where to find the eagles, and they agreed to go. They took the hard ball, the sort that boys still play with, starting it with the foot, running to where it falls and starting it again, with a kick; and in a very short time they reached the place, following the ball.

There was a great high rock there, and the younger said, "I'll climb it first." The elder brother sat at the foot of the rock crying and singing about his brother. "He may fall and break his neck."

(Song.)

The younger climbed to the top and saw the young eagles on the rock surrounded by all kinds of animals. All sorts of snakes were there and he was afraid to touch the eagles; so he came down and said, "There is no use trying to get the eagles. Let us give it up and go home."

But the elder brother said, "If one tries and fails, try again." So the elder brother climbed to the top of the rock, and when he got there, he reached with his hand towards the west, and got a quantity of sand and threw it all over those animals that sting and bite; and then he held up his hand to the sky and got a carrying net to carry the eagles down the rock.

As soon as he reached the bottom, the younger brother said, "Give me the white eagle." So they quarrelled over the white eagle, leaving the black eagle on the ground. Before they started, Sin-yo-hauch had told them not to quarrel on the way. "The people that come after us will do the same as you," she said. "And if you quarrel, it will bring the storm and rain."

Meantime the clouds began to gather, and the brothers remembered what their mother had said; so the elder took the black eagle, and the younger the white one, and they started home. Their way took them over the rocks. It began to rain and the storm wind blew. When they came from home the distance had been very short; but going back it seemed to lengthen with every step of the way. They were drenched with rain, and their long hair was wet. The eagles shivered with the cold, though the brothers held them close, and tried to keep them dry.

The younger brother lagged behind, cold, and feeling his strength giving out. It was old Sin-yo-hauch who caused the distance to lengthen. "Our mother is doing this," they said.

The rain fell in torrents and began to rise as a flood. The night was coming and they were nearly worn out. The birds were nearly dead with wet and cold.

After a time the eagles died.

"What shall we do with them;" the brothers asked each other.

"Well, this will not be the last of them; but we will bury them, and the people who come after us will do the same way."

So they dug a grave and buried the eagles, putting their bows and arrows and all they had into the grave.

No sooner had they buried the birds, than the whirlwind swept by, lifting the dead eagles from out of the ground, and carrying them through the air.

So the brothers dug another grave deeper than before, and placed the eagles in it and covered them with earth. But the whirlwind came again and lifted them out of the grave.

So they left them lying there, and running as fast as they could, they quickly reached their home.

When their mother asked them, "Where are your eagles?" they made no answer, but lay down, turned their faces from her, and went to sleep. She sat and cried till the morning, wailing and singing and dancing.

(Song.)

She was singing to bring the birds to life.

"My sons, come out," she called to them. "See, your birds are coming."

One said to the other, "Go out and see if this is so. We will kill her if it is not the truth."

The younger went out and said, "They are here." His brother ran out, and there were the eagles, alive as before. As soon as they saw them they began to quarrel again over the white eagle, both saying, "It is mine."

Their mother looking on said, "I see now, my sons, how you do when you are alone together. I did not think that you would do so. I will take the black and white feathers and put them together on the arrows, so there is no need of your quarrelling."

The boys had some deer meat and they cut it in pieces and offered it to the eagles, but they would not eat.

"You cannot force them to eat," she said, "but the people that come after us will do as we do. Go get some crows that are over there not far away in a place towards the north."

So the brothers went after the crows, and when they had caught them they reached out their hand to the west and got some carrying nets and brought a lot of the young crows home.

When they threw the deer meat to the crows they are the meat; and the eagles, seeing the crows eat, began to eat it too.

Then the brothers learned to hunt the deer, and would kill it and bring it home and have plenty of food.

Then Sin-yo-hauch said to them, "When I begin to plant the seed of the plant that grows in the water on the desert, that is the time for you to think of getting married."

"We know that too. It is true," said the brothers.

"Then go to your uncle, the gopher, who lives in the pond (the muskrat?) and get him to give you the end of the cane stalks, the part that grows deep in the water, so that out of them I can make you some flutes. When you reach the pond, you will see the blackbirds sitting on the cane stalks around the edge. Notice then which stalks bend the least under the weight of the birds, for those are the best and strongest."

Next morning the boys went to the pond; and the younger dived into the water, trying to reach the roots of the cane, but, in spite of all he could do, he could not come near the bottom. So he came out and told his brother there was no use to try. The water was too deep, and they might as well go home.

But the elder brother turned himself into a rock, and plunging into the water he dropped down to the very bottom where his uncle, the red gopher, had his home.

When the red gopher heard him he cried out, "Who is it that is coming here where no one ever came before?"

"It is I, my uncle. I only want to get the pieces of the cane that you do not use, but throw away."

"Go back again, where you came from, and I will give them to you."

So he went up through the water, and the gopher went and cut the cane, and sent it floating upward, so that it reached the surface of the pond as soon as he did.

The younger brother at once began to quarrel for the possession of the root end, the biggest part of the cane; but the elder took the root, and he got the other end. Their mother came upon them as they were quarrelling. She was carrying a great basket, holding it in front of her, and she was laughing at their disputing.

"This is the way you always do," she said. "Why should you quarrel about the matter? In the end I will make one flute as good as the other."

So they carried home the cane stalks, hung them upon the wall, and went out to hunt the deer.

The mother stood the cane up in the ground to dry. In four days she told her sons to get the stalks and put them upon the floor of the house where the fire had heated the earth, for there they would dry quickly.

While they were away hunting, she stayed at home to make the flutes. Cutting the stalks to make two, she took a piece of rock with a rough edge, to rub the edges smooth.

(Song.)

Sung by the mother, to indicate the action of rubbing the flute. She made holes in the flute and blew upon it to try the sound. Then she held up her hand to the sky, and brought down a black sticky material (mescal juice?) and rubbed it over the flute; and then reached out her hand towards the west and got shining stuff like quicksilver (mica?) to rub all over it and make it bright.

When the boys saw the beautiful flute that she had made they began quarrelling for its possession; but she made one for each of them and said, "Go to the place where the sharp-pointed rock, Weeka-ru-tútt (Spear rock) is in the middle of the river; and play there on your flutes; and as you play in the middle of the night, if you do it rightly, you will hear some one coming; but unless you make the music right nothing will come."

So they went to the place where she told them, and sat upon the rock, and played upon their flutes to call the girls.

While they made this music, the girls were bathing in a pond. The elder sister alone heard the music of the flute. The younger could not hear it. Immediately they went to their home and made ready for a journey. They painted their faces, dressed themselves, and ground corn to carry for provision on the road.

The elder sister went ahead, but the younger lagged behind. She did not want to go. She had not heard the music, and she did not believe that it had called them to leave their home.

The father of the girls was named Ta-pái-ka-ta-mún. He was sorry when his daughters went away. "I am an old man," he said, lamenting. "Who is going to work and to cook for me if my daughters leave me all alone?"

The girls started towards the west, but first they followed a salt river towards the north, and then again they took the westward path.

The name of the elder sister was Sum-ka-wé, and that of the younger Sum-kwi-ñé.

They went onward towards the west, the elder sister running fast, stopping now and then to call out to the younger, "Come on, sister," as she lagged behind.

"I can come no faster," she answered. "I am thinking of my old father whom I left behind."

But she followed on and on; and they came to the house of the owl, who called to them and tried to detain them, and so did a bird, Mut-kin-a-wái; and the white painted chipmunk that lives in the desert, and the black snake painted in stripes with the juice of the mescal; and the wildcat, who ran into the brush and caught a rabbit, which he offered to them for food; but the girls could eat nothing but the nicest food, and they would listen to none of these.

Then the chickenhawk, who was painted and decorated with spotted feathers, called out to them as he sat sunning himself before his house. But they frightened him into the brush; and went on till they came to a lot of quails, Ach-má, who raised a great dust as they flew away, fearing they might be killed. Then they came to a big pile of rocks where some birds lived, the sort that live in the rocks, Suk-y-a-múrr; and after this they reached the house of the boys.

"Come on, sister," said the elder. "Here are footprints of men. We must be close to the place." So they came to the house and sat down outside the door.

The night had come, but the old mother would not let them in. It was cold and dark, but she would not come out, or speak to them.

"Why can't you do something to help us?" the younger said to the elder. "You have power in your dreams. Why must we shiver in the cold and darkness?"

So the elder got something like a powder which she threw at the old woman and made her go to sleep; and passing her they got into the house. Here they found the brothers sleeping, and the sisters lay down beside their husbands.

Next morning the old woman said something to them that they did not like. "I will not stay," said one; and, "If you go I will go with you," said the other.

So they started for their home, talking of the abuse they had received from the old woman.

The elder brother taunted the younger, when he found that the girls were gone.

"Since you love your wife so much, why do you let her leave you in this way?" he asked.

The younger brother pined for the loss of his wife. He grew so sick and weak he could no longer kill the deer. His brother would not share with him and he ate what dried meat he could find. For a while he hunted rabbits and small game. Then as his strength left him more and more, he caught the lizards among the rocks.

His mother and brother would give him nothing, and he starved until he was as thin as a skeleton.

"My brother hates me, and I am going to die," he said to himself; and when night came he dragged himself into an underground cave.

When he had gone, the elder brother wondered at his absence, and began to look for him. "I know where he is," he said, but he could find no trace of him. All day he continued his search, singing and wailing for his brother.

(Song.)

The younger brother, though he was the same as dead, heard

every word he said. Little by little he took on the appearance of the body in the grave. His flesh was full of worms.

"You will be sorry when you find me," he said. "Come on. I am here."

The elder brother heard no voice, but the unspoken thought of the dead brother drew him to the spot.

"I shall find you now. I know where you are."

"Come here," he called to his mother. She came, looked into the cave, and ran away.

"This is your work," said the elder brother. "Lift him in your hands."

She went to get some fresh grass to lift the thing. The stench was that of the grave.

"It is you who have done this," said the elder brother. "Take him up as he is."

So the old woman took the shape into her hands and danced with it.

The long hair had partly fallen out, but what was left upon the scalp, lifted by the wind, waved up and down as she danced and sang. It was an ugly sight.

(Song of the Image-dance.)

This was the first time they made a dance for the dead. These were the first people, and as they did all must do who come after.

This is the reason they make the dance of Images, Wú-ka-rúk.

The old woman laid the shape upon the ground before her home; and taking the fat of the deer she made grease of it, and put his head into it, and the flesh began to come upon his skull. Then she fed him meat and all kinds of food to make the flesh come back upon the bones. Soon he was alive again as before.

The elder brother remade for him his bow and arrows, putting new feathers upon the arrows and a new string upon the bow; and sucking the blood from the bow he made all fresh and good

They went hunting together, and while one followed the trail and scared up the deer the other would kill it. Every day in this way they went on the hunt.

Then they began to think of going after the girls.

"We will go east," said the younger brother; but the elder would not listen. At last the elder brother began to dream, and in his dreams at night he saw a spirit coming through the roof, calling him uncle, and telling him to come. So he decided, "I will go."

The brothers planned to start in the night when no one would know it. So in the middle of the night, they rose up, and taking a shallow bowl full of water, they set it in the middle of the floor, just under the hole in the roof where the brightness of the sky was reflected in the water, and, looking in the bowl, they could see to paint their bodies.

Early next morning they went out to hunt for food that they might leave enough meat for the old mother in their absence.

They caught a deer and broke its legs, that their mother might be able to kill it when she needed food; and flinging it down they left it near the house; and, while Sin-yo-hauch was sleeping, they left their home and started on their journey.

When the mother awoke in the morning, she began to wonder where her sons had gone. As soon as she saw the deer, she understood their plans, and she made the deer well and it ran off. The brothers looking behind them saw the deer get up and run away, and they knew it was their mother who had done this to bring them home again. They headed off the deer and shot their arrows at it, but they could not stop its flight. The deer ran into the ocean, where nothing was seen but its horns, and swam away before they could shoot it.

"Our mother has done this," they said; and they went back home and began to tell her of their plans for the journey.

"If it were not for my brother we would not have to go," said the elder. "But while we are gone you shall have a sign that we are safe and well. When I die, you will notice that the dust that blows from the east and that which blows from the west instead of mingling will remain apart."

"And if I die," said the younger, "this pile of deer hides here will fall down, and the owl from the east will come and hoot about the house. Now we must go."

So they started towards the east, killing rabbits as they went to eat upon the road, and at night they made a camp and rested.

"The people that come after us must do the same way when they go on a journey," they said.

While they slept, the elder brother in his dreams saw an owl that came and sat upon a stump. "Get up, brother." he called. "Something is going to happen."

"Oh, go to sleep," said the younger. "I am tired and sleepy. I saw the same owl in my dream, but it means nothing; or if it does, how can we be sure of the meaning? I will get up and tell you something you must know."

(Song.)

So he sang about the owl that they had seen in the dream. "When you come about," he sang, "the people that come after us will know that things are going to happen, and that people are going to die."

The next morning they went on and came near the place where the

girls lived. They sat down to consider how they could reach the place.

"They will kill us if they see us," they said. So the younger brother made himself into the down of the eagle's breast, Min yachup, and he floated through the air, and went to search out a way to reach the house of the girls.

"In the same way the people that come after us will send a spy ahead to find out the way," he said.

He saw the girls in their house and came back to his brother and told him that they were there; so the two brothers made themselves flies and went into the house through the hole in the roof.

The girls laughed so loud when they saw their husbands that their old father heard them and wanted to know what was the matter with them. "They never do like that," he said. So he sent a little boy named Shut-kupf-shut-nuckl, to go and see what they were doing, giving him some parched pumpkin seeds to eat on the way.

The little boy went along eating the pumpkin seeds until he had finished them all; and then he came back and told the old man he had seen nothing at all. So he sent him out again, giving him some parched yellow beans to eat, and he went along eating the beans until he reached the place. When he looked into the house he fell down half fainting with fear; and, running home, he told the old man that there was something dreadful in the house. They were shining so bright that he was frightened nearly to death.

"Say nothing about it," said the old man. "I will get some one to kill these men for me. I shall soon have soup to drink."

So he rose up, painted himself, put on his headdress of owl feathers, and started forth. He went on towards the south where those men live who gamble; but he kept on just the same, running until he stopped in the midst of those people.

"Who is this stranger?" they asked. "We never saw him before," and they made ready something to eat.

The old man, wiping the sweat from his body, did not answer their questions. At last he said, "I did not come here to gamble and dance, but I want you to give up my enemies to me, so that I myself can kill them."

At these words they began to make ready their clubs and to arm themselves. "Come, on then," they said to him; and rushing into the house they began to strike here and there and everywhere with their clubs; but they hit only the posts of the house, and the brothers they could not touch; for they rose above their heads, flew through the hole in the roof of the house, and started towards their home.

The people, running after them, asked the mockingbird, Mái-schwilau, where they were, but he said they had gone by.

The old man, going on towards the east, saw a big lizard sitting there making ollas, and he asked him if he had seen any one pass by. "Yes," he said, two men had been there, but they had gone on. The old man took his war club, and started alone after the brothers. The brothers had first of all flown through the air, and then they came down to the ground and went onwards on foot; but the way was beset with difficulties. First they came to a place where the gopher had made a big hole in the earth, and into this they fell headlong. Then they came to a great sand-bank, through which they could toil but slowly; and when that was passed, they reached a bog of mud and mire in which they stuck fast. They still held their bows and arrows, and when the old man came after them they tried to defend themselves; but they could not, and he killed them, first one and then the other, with his club.

After he had killed them Coyote came running up and dipped his club in the blood, and ran off to boast how he had killed them both. "You can go and skin and eat them," he said. The old man came along behind. The people went out, skinned them, and brought them home to eat them. The old man got the bones and pounded them up and ate them. The girls sat in front of their house and cried when they saw their husbands' flesh eaten by the people.

They called to the old woman to come and sing at the feast. Quail, who was a person then, said, "I can do better than that."

First song. Old Woman sings.

Second song. Quail sings.

The wife of the dead man, the younger brother, had a baby; and the old man, her father, had planned to kill it if it were a boy, for he said, "Some day he will destroy us all." When he heard the cry of the baby, he went to take it away and kill it; but the mother concealed the sex saying, "It is a girl. Some day she will help me in the house," so he let it live.

The baby was a boy. His name was Cuy-a-ho-marr. While he lay there he knew everything, though he made himself a baby. When he grew older, and the grandfather discovered that he had been tricked, he was very angry with the mother who had deceived him.

The old grandmother, Hú-wo-sll-ya, would dress herself with the bones of the dead brothers. She had them split into pieces, pierced with holes, and would hang them all over her body. When she was moving about to gather seeds, these dry bones danced up and down and rattled as she went. The little boy saw this, and when she sang and danced he said, "I will make you suffer for this some day." So one day he went to his grandmother as if to help her with the load she was carrying. He lifted the load to her head and crushed her

beneath it. Then he put the bones about his body, made himself look like the old woman, and went home.

The old grandfather heard his wife coming and went to meet her, but when he looked at her he knew that something was wrong. The little boy threw off the things and running into the house hid himself in the rafters. "Kill him and I will eat him," cried the grandfather. All the people ran in with spears in their hands, but they could not hurt him. He came out again and began to play outside. He saw the bone of his father's knee made into a ball, and the people were playing with it with a shinny stick.

He asked his grandfather to make him a shinny stick so that he could play too; and he gave him a crooked willow stick. The boy said that would not do, and he threw it away.

"Get me something better."

So he went out and got him a stick from the screw-bean; but that was not right, and he threw it away. Then he cut one from the iron-wood, that grows on the desert, and with this he was suited. "It is just what I want," he said, and he went out to play the shinny game with the rest. The ball came rolling towards him, for he was calling it, and he hit it, and sent it far away towards the east into the ocean; but they could do nothing to him.

His uncle had gone to gamble with some people, and he lost everything he had. When he came home the little boy asked, "How do you play? Which way do you throw the stick?" (A game played by throwing a stick through a rolling hoop.)

"Oh, I throw any way; I throw towards the north and south."

"Well, when you go again, I will go with you; and next time you throw, let it be away from the north and south, and towards the east and west. When I get there you must hit me as if you were angry at me, and throw dirt in my face, and the dog will come and lick my face and the girls will say, 'Why do you whip the boy?' and they will take me away. Then when I am gone you must say 'I'll play my nephew off.'"

"All right," said the uncle; and he went again next day to gamble. Then the little boy started to go after him.

"You must not go," said his mother, "those people would eat you, if you went among them."

"I'm going in spite of that." So he turned himself into an arrow without any feathers on it, the sort that never goes straight.

(Song.)

The mother sang when she saw her boy leave in the shape of an arrow.

They were gambling when he got there, and his uncle was losing again.

"What did you come here for?" said his uncle angrily. "You are not big enough to come," and he hit him and threw dirt at him. So the dog licked his face, and the girls came and led him away. Then the uncle said, "I will gamble my nephew off, each part of him to a point."

"I've got a point," said his adversary; "two points, three." He won all the time away from the uncle.

"I want to see my uncle play," said the little boy. He was now on the last point. The little boy was lost if the adversary won this, which was his heart. They were making ready to cut him up and eat him; but he told them he must have some brush to lie on. Then he made himself so heavy that they could not lift him. "Clear the way so that I can see my uncle play." It was the last point. This would be the end of him. Coyote came and brought some arrowbrush to lay him on. "No, that is not the right kind." Then he got some kind of red brush. "Yes, that is right."

"Come sit on the brush." He went and sat on it.

Coyote got a knife. "Wait a while," said the little boy. "He has not lost the last point yet. Clear the road. I want to see the game."

(Song.)

The boy sings, "My heart, it is the last of me."

As soon as he fixed his eyes upon him he made his uncle win. He began winning back every point that he had lost. He won his nephew back, and then he won the people's possessions one by one. He won corn and grinding stones with their manos, and everything they owned.

"Now let us go home, uncle," said the little boy. His uncle told the people that if they would carry home, for him, in four days' time, all the things that he had won, they might have his nephew to eat. But the little boy held up his hand to the sky and got a kind of wallet and hung it at his waist and carried everything home.

But in four days the people came, and they were going to kill and eat him. They made a fire and set a lot of ollas in four rows full of water upon it to boil, for they were going to make *chawee* (acorn mush) to eat with the flesh of the boy, and there were many to eat.

A fly came to the little boy and told him of all this. "I know all about it already," he said. "I must get help on my side too."

So he went first of all to the gopher and found him asleep.

"Who are you, coming here where no one comes, and where do you come from?" asked the gopher.

When he heard his story, he said, "Go to the next place west, where my uncle the Storm-wind lives."

So he went on till he came to Storm-wind's house.

"Who are you?" asked the Wind.

"They are going to kill me to-morrow and I must have help," said the boy.

"Go on to the next place, where Fire lives. He may help you," said Storm-wind.

So the boy went on to where Fire lived, and when he got there the house was full of fire, and he made himself ice, and got into the house.

"Who are you?" asked Fire. "I eat up any one who comes here."

"It is I, my uncle. They are going to kill me, and I come to you for help."

"All right. I will help you. Go back home and keep a careful watch day and night. How is it with you now?"

"They have set four rows of ollas with water in them ready to boil."

"Go and get some frogs and put them in the ollas, and the water will not boil."

So he went home and got some frogs and put them in the ollas to keep the water from boiling. Then he climbed upon the housetop and watched every nour of the day as Fire had told him to.

The grandfather said, "What are you doing? Why don't you play about instead of keeping a lookout there. What are you watching for?"

"I am looking at the hawk I see there in the air," said the boy, and he went and got a wild duck and brought it in, and said the bird had dropped it.

Then the Wind came blowing the dust before him. The grand-father told them to mind the fire and put brush around it for a wind-break. The low wind came first, but after him came the Storm-wind. He overthrew the ollas and broke them in pieces. Then came Fire, Mai-au, burning all it touched.

The boy took his mother's sister and hid her under a basket, and stood on top of it himself, looking around while one by one all of his enemies were burned up. Then he lifted the lid to look under. His aunt was amazed to see that all were dead. She put her hand over her mouth and looked about her. "You have finished them all," she said; "you should have left some one for company."

"Say no more, but be thankful that you are spared to live. Dance now and sing that I have destroyed my enemies."

"I cannot dance How can I sing?" she bewailed.

"When I was in trouble you were ready enough to dance and sing," said the boy.

(Song.)

Cuy-a-ho-marr sang and made her dance to the song.

"Where shall we go now?"

They walked beyond the ashes of the fire and stopped there to

sleep for the night. All the night they heard the spirits of all those dead people. They were laughing and singing and playing exactly as if they were alive. That is why those who come after know about the spirits of the dead.

They rose up very early the next day, and the boy pretended that he was afraid that his uncle and all those people would destroy him. But in reality he knew his own power.

(Song.)

The boy sang, "My uncle, perhaps this day you will kili me."

His uncle was really dead, but he saw his spirit and he was afraid of that.

"Let us go on." So they started towards the west.

He came to the spot where his father and his uncle (his father's brother) had been killed, and coming first to his uncle's grave he put his hand into the ground, and reached down and pulled him out. He set him there before him, but his uncle said, "You can do nothing for me. My bones are all dust and mixed with the seeds in the earth."

So he put him back and went to his father's grave and pulled him out in the same way. But it was the same as before. "You can do nothing for me," said his father. "But what you have done the people that come after will do. They will bring back their dead to look at them once more." (In the Dance of Images.)

The boy's hair had grown long; and he set fire to a bunch of tall grass that grows on the desert, and putting his head in the fire he began to burn his hair off. Then seeing in his shadow that one side of his hair was still long, he put his head again in the fire and burned it off even all around. This is why they still cut the hair for the dead and burn it in the fire.

(Song.)

He tells in the song what he has done.

Starting on again, he saw some birds (a sort of eagle-hawk, king-bird) sunning themselves on the top of a tree in the early morning, and to them he gave the name Pa-quásch. As he went on his journey he gave the names to everything in the world. If it had not been for this we would not know the names of any of the things we see.

The boy and his aunt went on to where a jackrabbit lived, and, when he saw them coming, he ran off and then sat up. "You will always do like that in the time to come," said Cuy-a-ho-marr, and he gave its name to the jackrabbit.

They went on and on; and he took a spear and scratched the ground with it, and where he touched it the water rose and made a great pond.

His aunt was frightened and said, "How shall I get across?"

He blamed her for being frightened and stretched his spear across the water. It reached from shore to shore and she walked over on it.

They went on and on and came to a place where there was a thick sort of brush, and in it was heard a strange noise like that of an animal squeaking. He was afraid of this noise. "It seems to me that there is in this an awful power," he said, and he gave no name to it; but he said that in all time to come the same noise would be heard in this plant.

(Song.)

They went on and on, and he began to think of leaving his aunt and to question how he should contrive it. They came to a pond, and again he put his spear across for her to walk on; but when she was half-way across, he drew the spear away and she fell into the water. But she got out again and sat on top of the water; so he reached his spear again to her and drew her out.

They went on and on and came to a dense thicket of all kinds of brush, and here he turned her into a bird, Kul-tisch, and she sat there picking the seeds, and he left her and went forward alone.

He went on and on and came to a place where there were dead mesquite trees growing in the middle of some water, and a lot of white cranes were sitting on them.

(Song.)

They flew from the tree and swam in the water.

He went on towards the home of his grandmother, and saw a lot of mud-hens. He could not tell whether they were people or what they were.

He came to a lot of frogs that were swimming and diving down in the water, and when he passed on from that place he came to the track of a bear that led to the water, and he stood and looked at it.

The bear knew that some one was on his track, and he said, "If you pass by me, I will get you and tear you to pieces." He was watching for the boy, who stood looking at him.

"I don't know which of us will get the best of it," said the boy. But he had some tobacco in a piece of a cane, which he took from his ear and smoked, and blew the smoke at the bear and put him to sleep so that he passed on.

The bear woke up and saw the track of the boy farther along. "He has got the best of me," he said. "In his dream he has overcome me. He has more power than I." The boy mocked him and went on. When he came to his grandmother's house, he found it full of people of all sorts, such as are now all the animals and plants and everything that lives in the world.

He got up under the beams of the house and hid himself in the VOL. XIX. — NO. 73.

rafters. He began to weep and his tears ran down and fell like rain upon the heads of these people. Coyote went out to see if it were raining, but the sky was bright and clear and he began to bark and cry.

The boy took his spear and jumped down and stood in front of the door and began hitting all these people with his spear. The road-runner was hit as he ran by and escaped, and the red may still be seen on his head where it was grazed by the spear.

The mock-orange came rolling out and it was hit many times by the spear. You can still see the marks in white stripes upon it.

"Whose boy are you?" asked the grandmother.

" It is I."

(Song.)

He sang to tell who he was.

"It is you, my grandson. I know you now."

(Song.)

The grandmother sings.

So they went away into the islands of the ocean, and when he went up into the sky, she went into the ground.

On earth his name is Cuy-a-ho-marr. In the sky (as a meteoric fire-ball) it is She-weé-w. (Chaup in Mesa Grande dialect.)

THIRD VERSION OF THE STORY OF CUY-A-HO-MARR.

(A fragment, interesting for comparison.)

One of the story-tellers of the Campo-Manzanita region was an old man who had grown a little childish, and was so afraid of the strange white woman, and so reluctant to tell the stories of the past, that he made his escape across the Mexican border. His nephew, my interpreter, José Santo Lopez, commonly called Sant, remembers a part of the long Cuy-a-ho-marr story which the old man used to relate to him twenty-five years ago when he was a little boy.

The account of the gambling game is the same as that given above, except that Sant remembers to explain that the people who gambled and were so eager to eat their enemies were coyotes, that is to say, they were at that time those among the First People who afterwards became coyotes.¹

Sant gives the following account of the conclusion of the game: When the game was over, and the uncle had won all the posses-

¹ I use the term First People as a convenient generality borrowed from Curtin, though I have not heard the Diegueños or Luiseños use this term exactly as he does. Their creation myths are more consistent than those which Curtin relates, as their First Cause created the Earth and Sky, the former bringing forth the First People as her children. The change into animals came in a different way, occurring at the time when the death of Ouiot brought death to all upon earth.

sions of the other side, the little boy told his uncle to make the people carry all those things home for him.

The little boy had a small bag or wallet such as children have. They had won lots of corn, and he asked them to fill his bag so that he could parch and eat the corn. There was a great big granary basket there, and out of this they began to fill his little bag. They put the corn in the bag, and more and more and more; but it was never filled, and the big basket was quite emptied, so they had to give it up.

The visit to the Fire and Winds is briefly given; and the dramatic climax is nearly the same.

The Light Wind came and blew on the water in the ollas so that it would not boil.

Then the Strong Wind brought the dust. Every one ran into the house or took shelter in the brush, thinking that it was a sand-storm. The Wind broke the ollas, smashed them, and rolled them into the fire. Then Fire came burning the brush, burning everything it touched. Great balls of it fell here and there and everywhere and burned everything up.

Fire had told the little boy to make himself ice and go down it to the ground with his mother. He must save her, and all the rest of his enemics should be burned up. But the boy got a great big hard basket and put his mother's sister under it, and stood on top of it watching the people burn. They screamed, burning. He saw his mother burn, but said nothing.

After Fire had gone, he got off the basket and lifted it up. "My nephew," said his aunt. "you ought not to have burned your mother and have saved me."

"Never mind that. That is your good luck."

While the Fire was burning, Coyote ran and jumped into the water to save himself, so that he was not burned up, but his skin was scorched; and that is the reason it looks brown and scorched to this day.

When the little boy pulled his uncle's body out of the ground they cried and talked together.

His uncle said, "You ought not to have done this, as you will make a great deal of trouble, sorrow, and sickness in the world unless you are very careful, when you put me back, not to let a breath of wind arise from the place where I am buried."

The little boy tried to do as he directed. Very carefully he put the earth in place over him, and pressed it down with his heel; but in spite of all his trouble, a breath of air puffed up from the grave; and this is the cause of all the sickness in the world.

Then he came to his father's grave and did the same thing, and

sat there crying. "You can't do anything," said his father. "All my bones are scattered. But you will cause sickness and trouble in the world by taking me out of my grave."

Then the little boy went back to his old grandmother, his father's mother, and she went into the ground while he went up in the sky. In whatever direction he goes in the sky (the path of a meteoric fireball) there his grandmother is in the ground in the mountain over which he passes. He makes a noise like thunder which is heard when he passes overhead as a big bluish ball of fire. Sant saw one once when he was a boy. The Indians fear him greatly.

COMMENT BY SANT UPON THE CUY-A-HO-MARR STORY.

The Mojave Indians have the story of Cuy-a-ho-marr, as have also the Maricopas of Arizona; and the Maricopa country must be the real home of Cuy-a-ho-marr's grandmother, Sin-yo-hauch, for in that place they still point out the big heap of ashes where she made her fire for cooking. This is a sort of stone that looks like ashes. And you can see the rock which the twin brothers climbed to get the eagles; and the heap of deer hides which they left when they skinned the deer; and the painted flutes striped with red which they played upon to call the girls. All these things are now seen turned into stone and rocks.

Constance Goddard Du Bois.

WATERBURY, CONN.

BRANCHES OF THE AMERICAN FOLK-LORE SOCIETY.

ARIZONA.

Through the energy of Mr. F. A. Golder, secretary, excellent progress has been made toward organization in this Territory. The following accessions have been reported.

Harrison Conrard Flagstaff	. Colonel James H. McClintock Phoenix.
<u> </u>	Mrs. J. H. McClintock "
J. T. Holbert Fort Defiance	. Mrs. Francis J. McCormack,
	U. S. Indian School "
George Blount Phœnix	. Mrs. Holland Merryman "
Mrs. George Blount "	Dr. Mary Neff "
Mrs. Eliza Brown "	Mrs. Mary R. Sanderson, U. S.
Mrs. Shirley Christy "	Indian School "
Professor Clarke, Experiment	Miss Katherine Speirs, U. S.
Station	Indian School "
H. A. Diehl "	Professor Stillwell "
B. A. Fowler "	Professor Wilson "
C. W. Goodman "	
Dwight B. Heard "	W. G. De Vore Tempe.
Mrs. D. B. Heard "	F. A. Golder "
Miss Martha King "	
Mrs. M. W. Lorraine "	Dr. Kendrick C. Babcock . Tucson.

The President of the Branch is Colonel J. H. McClintock. Meetings will be held in the fall.

CALIFORNIA.

The seventh meeting of the California Branch of the American Folk-Lore Society was held in South Hall, University of California, Berkeley, on Tuesday, March 20, 1906, at 8 P. M. Mr. Charles Keeler presided. The minutes of the last meeting were read and approved. The following were elected to membership in the Society: Dr. E. K. Putnam, Stanford University, and the Department of Education of Ontario, represented by the Honorable David Boyle, Toronto. Professor Vernon L. Kellogg of Stanford University gave an address, illustrated with lantern slides, entitled "In Samoa."

The eighth meeting of the California Branch of the American Folk-Lore Society was held at Cloyne Court, Berkeley, Tuesday, April 17, 1906, at 8 P. M. Mr. Charles Keeler presided. The minutes of the last meeting were read and approved. Dr. J. W. Hudson, having been approved by the Council, was elected to membership in the Society. On motion, Charles Keeler, A. H. Allen, and P. E. Goddard, previously appointed by the Berkeley Folk-Lore

Club as a committee to report on the feasibility of making a special study of the folk-lore of Berkeley and vicinity, were elected to represent the California Branch and to secure the coöperation of the two societies in the undertaking. A report reviewing the work of the Society during the first year of its activity, which closed with this meeting, was read by the secretary. Dr. H. du R. Phelan, Captain U. S. Volunteers, gave the address of the evening on "The Peoples of the Philippine Islands," based on a sojourn of several years in different parts of the archipelago and illustrated with numerous ethnological specimens. At its conclusion Dr. Phelan's talk was discussed by the members. The acting president thereupon announced the conclusion of the first year of the Society's existence and the meeting was adjourned. Forty-five persons attended the meeting.

A. L. Kroeber, Secretary.

The fourth regular meeting of the Berkeley Folk-Lore Club during 1905-06 was held in the Faculty Club of the University of California on Tuesday evening, April 3. President A. F Lange presided. On motion a committee consisting of Charles Keeler, A. H. Allen, and P. E. Goddard was appointed to report on the feasibility of a special investigation of the folk-lore of Berkeley. Dt. P. E. Goddard then presented a paper entitled "Some Examples of Tolowa Tales," which was discussed at length.

A. L. Kroeber, Secretary.

The appalling disaster which has overtaken the city of San Francisco, and the consequent temporary diversion of all forces to meet material needs, will of course interfere with scientific work in this State; but the admirable courage and energy which the occasion has developed give ground for the belief that such interruption will be of no long duration.

MASSACHUSETTS.

Boston. Meetings of this Branch during the remainder of the season have taken place as follows:—

Wednesday, February 13. By invitation of the Misses Pope, the meeting was held at 163 Newbury St. Mrs. A. M. Mosher spoke on "The Folk-Lore of Brittany," giving the results of studies made during a long residence among the Bretons. Mr. Anatole Le Braz, of the University of Rennes, and in the present year Hyde Lecturer before the Cercle Français, was a guest of the evening. M. Le Braz spoke appreciatively of American interest in the literature of his province, and made an appeal for subscriptions toward a memorial

statue to F. M. Luzel, the recorder of Breton folk-lore, an object which Bretons have very much at heart. The remarks of the speaker were received with warm interest, and many present subscribed toward this monument.

Friday, March 22. By invitation of Mrs. John Wales, the meeting was held at 589 Beacon St. The speaker was Dr. Percy A. Hutchison, who gave an interesting paper on "Sailors' Chanties." Musical illustrations were rendered by Mr. Karl Tinsley Waugh, who afterwards presented some Hindu folk-songs. The secretary reported that the sum of \$110 had been received toward the proposed Luzel memorial. The meeting adopted a resolution of sympathy with M. Le Braz, whose stay in America has been cut short by family affliction. A letter was addressed to Professor Putnam, president of the Branch, in recognition of the fiftieth anniversary of his connection with Harvard University.

Tuesday, April 26. The Annual Meeting was held at 870 Beacon St., by invitation of Mrs. Alexander Martin. The report of the treasurer showed a balance of \$46.39. The secretary reported a prosperous year, with a slight gain in membership. Election of officers resulted as follows:—

President, Professor F. W. Putnam. Vice-Presidents, Professor William C. Farabee, Mr. William Wells Newell. Treasurer, Mr. Eliot W. Remick. Secretary, Helen Leah Reed. Council, Mrs. Otto B. Cole, Miss L. Marie Everett, Mrs. Alexander Martin, Mr. Alfred N. Tozzer.

The speaker of the evening, Dr. Albert Ernest Jenks, lately head of the Department of Ethnology of the Philippine Islands, treated of the "Peopling of the Philippines," describing the manner of life, customs, and characteristics of the various peoples inhabiting the islands.

Helen Leah Reed, Secretary.

Cambridge. The meetings of this Branch during the season have been as follows:—

November 15, 1905. The meeting was held at the house of Miss Hopkinson, 22 Craigie Street. Professor C. H. Toy of Harvard University spoke on "Solomon and the Queen of Sheba."

December 20, 1905. The meeting took place at the house of Professor and Mrs. A. E. Kennelly, Kennedy Ave. Mr. Vilhjálmur Stefansson, formerly of Iceland, spoke on "Icelandic Beast-Tales."

Fanuary 24, 1906. The meeting was held at the house of Professor and Mrs. B. L. Robinson, 3 Clement Circle. The evening was devoted to the "Folk-Lore and Folk-Songs of Brittany." A number of the songs were sung.

February 21, 1906. The meeting was held at the house of Professor and Mrs. W. R. Spalding, 5 Berkeley Place. Dr. P. A. Hutchison spoke on "Sailors' Chanties in Relation to the Popular Ballad." (The paper has been printed in the January-March number of this Journal.)

March 29, 1906. The Branch met at the house of Mr. and Mrs. Winthrop S. Scudder, 4 Willard St. Dr. W. C. Farabee spoke on "The Snake Ceremony of the Hopi Indians," illustrating his remarks by a large series of lantern slides.

April 26, 1906. The Branch met at the house of Professor and Mrs. W. F. Harris, 8 Mercer Circle. Professor Harris spoke on "Some Ancient Rip Van Winkles," with especial reference to ancient Greek legends.

Roland B. Dixon, Secretary.

MISSOURI.

Professor H. M. Belden of the State University, Columbia, Secretary for Missouri, has received decided encouragement in his project for the formation of a State Branch, and it is probable that steps in that direction will be taken in the fall.

NEW YORK.

Buffalo. In connection with steps toward the formation of a local Branch in this city, Professor T. F. Crane of Cornell University delivered on May 18 an address concerning "The Methods and Fields of Folk-Lore Study." The speaker noticed the different theories entertained concerning the origin and development of folk-tales, alluded to the material existing in America especially among Indians and Negroes, and urged his audience to assist in the preservation of a proper record. After the address, many of the audience signified their intention of uniting with the proposed Branch. The initiation of this movement is especially due to Miss Josephine Lewis and Mr. Henry Howland. Organization may be effected in the fall.

OHIO.

Cincinnati. The proceedings of this organization during the year 1905-06 have been as follows:—

October 10, 1905. "The Man in the Moon," Dr. C. D. Crank; "Navajo Indian Folk-Lore," Mr. Harry Ellard.

November 14. "The Medicine Man," Dr. A. G. Drury; "The Mongangas in America," Mrs. Mary Patton Hudson.

December 12. "The Separable Soul," Dr. J. D. Buck.

Fanuary 9, 1906. Open Meeting. "Some Superstitions of the Law." Hon. Gustav R. Werner.

February 13. "The Sun Myth," Mrs. Anne K. Benedict.

March 13. "Lullaby Folk-Lore," Mrs. William Holden.

April 10. "Myths, Legends, and Folk-Lore of the Northeastern

American Indians," Mr. E. R. Pierce.

May 8. "Folk-Lore of the Moon," Mrs. Eugene Swope. Officers for the year 1905-06 are as follows:—

President, Mr. Robert Ralston Jones. First Vice-President, Dr. A. G. Drury. Second Vice-President, Mrs. Emma Smith Miller. Secretary, Mr. Harry Ellard. Treasurer, Mr. Charles C. Cooper. Advisory Committee, Professor F. M. Youmans, Mr. Albert D. Mc-Leod, Miss Alice A. Folger, Mrs. J. T. Cleveland.

Harry Ellard, Secretary.

NOTES AND QUERIES.

"PITONS" AND CANADIAN SUBSTITUTES FOR MONEY. The investigation of the origin and use of the substitute for coin or money of the state is always full of interest. In his work on the Saguenay, M. A. Buies has given us an account of the "pitons" issued by Messrs. Price Brothers, the lumberers, and named after *Peter McLeod*, a Scotch métis, who for many years was a prominent figure in the Saguenay district. Buies's account is as follows: 1—

"From him come the pitons, a sort of bond that the Price firm still continue to issue for sums varying from five cents to several dollars, and that take the place of money. These notes represent what the Price firm owe to its men, but they are not negotiable in money; they are valid for goods (marchandises) only, and that too in the Saguenay district. Thus, if any employee has done a day's labor worth 60 cents, he is given a piton for 60 cents, by means of which he can obtain provisions or merchandise in the stores at Chicoutini, but especially at those of the Messrs. Price. These notes are printed, and they are called pitons from the baptismal name of McLeod which was Peter. From Peter to Piton is but a step; the transition is easy. It is not giving names that embarrasses the French-Canadian." Accompanying the account just given is a facsimile of one of these pitons for ten cents, bearing the date of May 1, 1878; and on it are printed several times the words "not for circulation," the language used being French.

It would be interesting could we trace the use of these "pitons" since their first appearance, and study the effect which they have had upon the relations of employer and employee as well as the influence they may have exerted upon trade. It is to be hoped that some one whose leisure moments are spent in the region of the Saguenay will devote time to the consideration of this not unimportant question.

While on the subject of substitutes for money, it might be well to refer to the remarks of Talbot upon the system of barter which existed in Upper Canada during the early years of the present century. He says: "For want of current coin in Canada, a system of barter exists; and, from the manner in which this is conducted, it is evidently destructive of those honourable feelings which should govern the intercourse of mankind. The merchant who exchanges his goods for produce has no fixed price for them, but regulates it by the estimation in which he holds the goods offered in exchange. If wheat or any other grain that is then in demand at Montreal, be offered to him, his goods will probably be obtained on tolerably fair terms; we will say, for example, coarse linen at 3s. 9d. a yard. The farmer who deals in this manner goes home satisfied, not knowing anything about Montreal, or the value of grain in that market. The next week, perhaps, a neighbour of this very farmer offers to the same merchant wheat

¹ Le Saguenay et la Vallée du Lac St.-Jean. Quebec, 1880, pp. 110, 111.

² C. A. Talbot, Five Years' Residence in the Canadas, etc. London, 1824, vol. ii, pp. 72, 73.

of equal quality in exchange for linen of similar fabric to that obtained by his neighbour. In the interim, the merchant has probably received advices from his commercial correspondents, that wheat is not likely to be a good article of exportation that year. The price of linen is therefore immediately raised to 5s. per yard, while the wheat has on this account fallen at least a shilling per bushel. In vain does the farmer remonstrate and refer to the better fortune of his neighbour: some plausible excuse is always at hand; and the man who has not, perhaps, a shirt to his back, is compelled to buy the linen at a price 75 per cent above that given by his neighbour." Talbot goes on to say that the feeling of distrust caused by this method of business is general, and "every inhabitant — from a child of seven or eight years old, who exchanges fish-hooks and whip-tops with his playfellows, to the most hoary-headed veteran in speculation and deception — is alike under its influence.

The same author remarks that it was impossible to "borrow" anything, for everything was "hired." To quote his words: "A plough, a wagon, and a sleigh, are each hired at two shillings sixpence per diem; and every other article from a harrow's tooth down to a cambric needle, at a proportionate price." Howison, in his "Sketches of Canada" (1821), also reports adversely upon the system of barter in Upper Canada.

French University Theses on Folk-Lore Subjects. From A. Maire's Répertoire alphabétique des Thèses de doctorat ès lettres des Universités françaises, 1810–1900 (Paris, 1900) are extracted the following titles relating to folk-lore, etc.:—

- 1. Albert, A. M.: Le culte de Castor et Pollux en Italie. (Paris, 1883. Pp. vii, 172.)
- 2. Allègre, G. F.: Etude sur la déesse grecque Tyche. (Paris, 1890. Pp. 243.)
- 3. Andler, C. P. T.: Quid ad fabulas heroīcas germanorum Hiberni contulerint. (Tours, 1887. Pp. 120.)
- 4. Barry, C. E. A. E.: Sur les vicisitudes et les transformations du cycle populaire de Robin Hood. (Paris, 1832. Pp. 102.)
- 5. Beder, C. M. J.: Les fabliaux, études de littérature populaire et d'histoire du moyen âge. (Paris, 1893. Pp. xxvii, 485.)
- 6. Beurlier, L. E.: Essai sur le culte rendu aux empereurs romains. (Paris, 1890. Pp. 357.)
- 7. De divinis honoribus quos acceperunt Alexander et successore ejus. (Paris, 1890. Pp. 146.)
- 8. Collignon, L. M.: Essai sur les monuments grecs et romains relatifs au mythe de Psyché. (Paris, 1877. Pp. 82.)
- 9. Constans, L. E.: La légende d'Œdipe. (Paris, 1881. Pp. x, 340, xci.)
- 10. Cratiunesco, J.: Le peuple Roumain d'après ses chants nationaux. Essai de littérature et de morale. (Paris, 1874. Pp. viii, 328.)
- 1 L. Darmesteter, J.: Ormazd et Ahriman, leur origine et leur histoire. (Paris, 1876. Pp. 360.)
 - ¹ Cited in Talbot, op. cit., p. 70.

- 12. Decharme, G. P.: Les muses. Etude de mythologie grecque. (Paris, 1869. Pp. vii, 108.)
- 13. Delaporte, P. V.: Du merveilleux dans la littérature française sous la règne de Louis XIV. (Paris, 1891. Pp. 424.)
- 14. Falignan, E.: Histoire de la légende de Faust. (Paris 1887. Pp. x, xxxii, 474.)
- 15. Fécamp, A. J. E.: La poème de Gudrun, ses origines, sa formation et son histoire. (Paris, 1892. Pp. xxxvii, 288.)
- 16. Font, A.: Essai sur Favart et les origines de la comédie mêlée de chant. (Toulouse, 1894. Pp. 355.)
- 17. Foucart, G.: Histoire de l'ordre lotiforme. Etude d'archéologie égyptienne. (Paris, 1897. Pp. viii, 291.)
- 18. Foucart, P. F.: Des associations religieuses chez les Grecs. (Paris, 1873. Pp. xv, 243.)
- 19. Gamber, S.: Le livre de la "Genèse" dans la poésie latine au V° siècle. (Paris, 1899. Pp. xvi, 263.)
- 20. Guérinot, A. A.: Recherches sur l'origine de l'idée de Dieu, d'après le Rig-Véda. (Paris, 1900. Pp. 356.)
- 21. Langlois, E. M. L.: Origines et sources du Roman de la Rose. (Paris, 1890. Pp. viii, 203.)
- 22. Le Breton, A. V.: De animalibus apud Vergilium. (Paris, 1895. Pp. 112.)
- 23. Lichtenberger, H.: Le poème et la légende des Nibelungen. (Paris, 1891. Pp. 442.)
- 24. Martha, J. J.: Les sacerdoces Athéniens. (Paris, 1881. Pp. vii, 184.)
- 25. Martin, A. A.: Les caveliers Athéniens. (Paris, 1886. Pp. xii, 588.)
- 26. Paris, P. M. J.: Quatenus feminæ res publicas in Asia Minore, Romanis imperantibus, attigerint. (Paris, 1891. Pp. 142.)
- 27. Payot, J. A.: De la croyance. (Paris, 1895. Pp. 250.)
- 28. Récejac, E. J.: Essai sur les fondements de la connaissance mystique. (Paris, 1896. Pp. 306.)
- 29. Renel, C. U.: L'évolution d'un mythe. Açvins et Dioscures. (Paris, 1896. Pp. 300.)
- 30. Revvon, M.: De arte florale apud Japonenses. (Paris, 1896. Pp. 148.)
- 31. Richard, G. M. A. F.: Essai sur l'origine de l'idée de droit. (Paris, 1892. Pp. xxiii, 263.)
- 32. Ridder, A. H. P. de: De l'idée de la mort en Grèce à l'époque classique. (Paris, 1896. Pp. viii, 204.)
- 33. Soruiau, M. A.: De la convention dans la tragédie classique et dans le drame romantique. (Paris, 1885. Pp. xi, 294.)
- 34. Sudre, L. M. P. T.: Les sources du roman de Renart. (Paris, 1892. Pp. viii, 356.)
- 35. Toutain, J. F.: De Saturni dei in Africa romana cultu. (Paris, 1894. Pp. 142.)
- The following index of subjects will make the above list more useful: Açvins, 29; Africa, 35; Ahriman, 11; Alexander, 7; Animals, 22; Asia Minor, 26; Belief, 28; Castor and Pollux, 1; Cavaliers, 25; Comedy, 16;

Convention, 33; Death, 32; Dioscuri, 29; Egypt, 17; England, 4; Fabliaux, 5; Faust, 14; Floral art, 30; Folk-songs, 10; France, 13; Genesis, 19; Germany, 3, 23; God, 20; Greece, 2, 7, 8, 9, 12, 18, 24, 32; Gudrun, 15; India, 20, 28; Ireland, 3; Italy, 1, 6; Japan, 30; Law, 31; Lotus, 19; Marvellous, 13; Middle Ages, 5; Muses, 12; Mysticism, 28; Nibelungen, 23; Œdipus, 9; Ormuzd, 11; Persia, 11; Priests, 24; Psyche, 8; Religion, 18; Rig-Veda, 20; Robin Hood, 4; Roman, 6, 8; Roman emperors, 6; Roman de la Rose, 21; Roman de Renart, 34; Roumania, 10; Sagas, 3; Saturn, 35; Societies, 18; Tyche, 2; Vergil, 22; Women, 26.

A. F. C.

"Indian Proverbs."— Under the title of "The Vanishing Frontier" the following editorial appeared in the Evening Edition of the "Boston Herald" for March 12, 1906:—

Just as the Senate was amending the joint statehood bill so as to admit Oklahoma and the Indian Territory under the first name and to cut out the Arizona-New Mexico section altogether, there came to hand a handsomely printed and illustrated monthly of 100 pages, Strum's Statehood Magazine, published at Tulsa, Indian Territory. It is devoted to the two territories now on the way to admission to the Union, and has many interesting articles and pictures describing and illustrating the life and the industries of that region. In looking through so creditable a publication one can well believe that "the frontier is vanishing."

Among the contents there is a collection of Indian proverbs, which show that the definition of those pregnant sayings as being "the wisdom of many and the wit of one" applies to the apotheosis of the "untutored Indian" as well as to the proverbs of the cultivated whites. Some of them are:

The coward shoots with shut eyes.

No Indian ever sold his daughter for a name.

Before the paleface came there was no poison in the Indian's corn.

There is no cure for the firewater's burn.

Small things talk loud to the Indian's eye.

When a fox walks lame, old rabbit jumps.

The paleface's arm is no longer than his word.

A squaw's tongue runs faster than the wind's legs. There is nothing so eloquent as a rattlesnake's tail.

If the Indian would lie like the paleface, he would rule the earth.

The Indian scalps his enemy; the paleface skins his friends.

The Indian takes his dog to heaven; the paleface sends his brother to hell.

There will be hungry palefaces so long as there is any Indian land to swallow.

When a man prays one day and steals six, the Great Spirit thunders and the evil one laughs.

A starving man will eat with the wolf.

There are three things it takes a strong man to hold — a young warrior, a wild horse, and a nandsome squaw.

If some of these hit the "paleface" rather hard, remember our "century of injustice" to the red man. A people that can coin such proverbs may surely aspire to citizenship in the land that was once theirs. Since President Roosevelt has appointed an Indian youth to West Point, perhaps we may yet see a descendant of the aborigines in Congress.

LOVE POWDERS AND BREASTPLATES. — The following, extracted from the newspapers of June 4, 1906, deserves record here:—

BALTIMORE, June 4. — Nearly two hundred witnesses, representing thirty-seven States, appeared in the United States District Court last week to testify for the government at the trial of "Dr." Theodore White, charged with using the mails to defraud. There were present also seventeen pretty typewriters, who were kept busy by "Dr." White in conducting the correspondence incident to the immense business he had established concocting love powders, manufacturing magic breastplates, and dispensing diplomas conferring the degree of Ph. D. on the graduates, who had established their title to that degree by paying for "Dr." White's book, "Blessing for All Mankind."

The tables in the court-room were covered with exhibits, a panful of the love powder and some specimens of the breastplates being displayed there.

Assistant District Attorney Soper made the opening statement to the jury. He said that "Dr." White's spiritualistic and hypnotic mail order business had attained such proportions that his postage bill amounted to \$1000 a month, and that he had been obliged to purchase a horse and wagon to take his mail from the post-office.

Mr. Soper said that "Dr." White had made a fortune during the three years he spent in the business. "You may get some idea of the magnitude of it," said Mr. Soper, "when I tell you that in one month twenty-four hundred people, from Maine to California, each sent this man a dollar and a lock of hair in order to obtain a 'life reading.' And every reading was identical. The same reading was sent to every person who sent a dollar, and a husband and his wife, both of whom sent to 'Dr.' White for readings, were very much disgusted when they each received the same reading."

Among the spiritualistic "stunts" described in one of the pamphlets read by Mr. Soper was the following:—

"Place an egg before the fire and watch it without moving or uttering a sound until nightfall. Then the egg will sweat blood, and when the spooky words 'abra cadabra' are uttered, a tempest will rise, and all the evil spirits which were ever heard of since the world began will appear."

The "Adam and Eve" charm was the one used to create love. Adam and Eve were represented by roots — Adam was one root, and Eve was the other. Mr. Soper read the directions for their use to the jury. The roots should be placed in running water, he said, and the words "Whom God hath joined together let no man put asunder" should be recited over them.

Mr. Soper also described the "ancient Egyptian breastplate," containing the powders and prayers, and charged with "magic solar fluid."

Post-office inspectors and deputy marshals described the raid on the

establishment, and then Miss Rose Harnan, who testified that she was the head of the corps of typewriters, after the "doctor's" wife had separated from him, told how the establishment was conducted. Incidentally, she said, she signed the diplomas conferring the Ph. D. degree as vice-president of the college, although she admitted that she had not the slightest idea what Ph. D. meant, and did not know what the graduates had done to become entitled to it.

BIBLIOGRAPHICAL NOTES.

BOOKS.

THE SONGS OF AN EGYPTIAN PEASANT collected and translated into German by Heinrich Schaffer. English edition by Frances Hart Breasted. Leipsig: J. C. Hinrichs, 1904. Pp. xxiv, 148.

This little book contains Arabic texts (in Roman transcription) with English translations (and explanatory notes) of 134 brief songs of the peasants of Upper Egypt. They were written down by the author in the winter of 1900-1901 during the excavation of the Berlin Museum at the sun-temple of the old king Ne-user-Re at Abusir, but do not hail from the natives of that place but from inhabitants of Saqqara, the chief contributor being one Mahmûd Mohammed el-'Itr, an old watchman or rafir, who proved to be a very good subject. The songs, which strike very diverse notes, are such as the people really sing. The melodies are limited to a few tones. In the lovesongs occurs "a certain freshness and vividness," and we learn that "the most outspoken of these are sung by old women, who are paid to entertain the guests at family celebrations," - in a village there are three or four of these women. The vogue of some of the songs in this collection extended to Cairo, and "even to the sea between Egypt and Palestine." As the translator notes, in various places, our own folk-songs and child-lyrics are re-Thus, e. g. (p. 16) the Egyptian rhyme, —

> The baby gazelle, my children, Goes behind its mother to the pasture; It goes to the pasture without any shoes, With little feet bare.

reminds us of

Shoe the old horse and shoe the old mare, But let the little filly go bare, go bare!

Quite characteristic is the following: -

O Lord, let it rain, Wet my little dress! So that corn will be cheaper, And I can fill my belly!

In these songs and in popular speech Joseph is frequently mentioned as an ideal of beauty, and a certain red cosmetic is known as "Joseph's beauty." A favorite "round number" is three. As an equivalent for "good, excellent," hindi, i. e. "(East) Indian" often occurs; also "Chinese." The escutcheon

on the back of European coins is called by the peasants a "window"—an English sovereign is "father of the window." A curious Egyptian idea (p. 106) is the comparison of the sweetheart's heels with the tenderness of a cucumber.

A. F. C.

Das Kind auf der antiken Bühne von Hans Devrient. Abhandlung zu dem Jahresberichte des Wilhelm-Ernst-Gymnasiums. Weimar: Druck der Hof-Buchdruckerei, 1904. Pp. 20.

Discusses the question of the child-rôle in ancient Greek drama, — Rome and India are to be considered later elsewhere, — a topic already treated by Haym in his De puerorum in re scanica Gracorum partibus (Halle, 1897. Inaug. Diss.). In so far as Greek tragedy is concerned, child-parts, played and spoken by boys, did not exist, nor in the comedies of Aristcphanes does any real child actor appear. The Attic stage had in fact no child-rôles as such, — all the appearances of children are less than this. But in the folk-mimus, which was not so artificial as the literary drama, child-parts may have existed, and here lie the beginnings of the modern "child on the stage."

THE JOURNAL OF

AMERICAN FOLK-LORE.

Vol. XIX. - JULY-SEPTEMBER, 1906. - No. LXXIV.

VARIATION IN EARLY HUMAN CULTURE.

Anthropological investigations of the last thirty years have demonstrated the psychic unity of the human race irrespective of clime, race, or historical experience. But within this essential unity lie certain normal variations. The study of these constitutes one of the most interesting branches of the science of man. Such variations often meet us in the most unexpected places, and suggest both the power of environment and the strength of race-prejudice, as well as the might of fashion and the effectiveness of the individual. The topics briefly discussed in these pages: "Ride-a-cock-horse," father and mother, kissing, meal-time, use of tobacco, sea-sense, are of present general interest, and some of them are fundamental phenomena about whose varietal aspect very little is known outside the ranks of spe-The variety of topics itself illustrates the general subject. From the Breton nursery to the scene of the late war in the East may seem a "far cry," but the newest of the nations exhibits, no less than the latest infant, the unities and the diversities of the race of man, which both virtually represent.

I. "Ride-a-cock-horse." So familiar to us is "ride-a-cock-horse" that we are tempted to regard it as a universal primitive parental expedient, known to and practised by all the race. Yet the very name suggests its origin among a people having close acquaintance with the horse, although tradition and social instinct now transfer it from generation to generation, with no particular sense of its caballine history. With a people entirely ignorant of this animal, dandling a baby on the knee, or swinging it on the foot, could never be "horse-play" or "trotting." Even the simplest processes, apparently, have their forms cast by environmental conditions. Although Europe named her age of knighthood from the horse (chivalry goes back to the rustic Latin caballus, "horse"), there are still parts of that continent where this creature enters little, if any, into the life of the inhabitants.

The little island of Sein, off the coast of Finistère (France), is just such a place. Here, as Sébillot informs us, the infant is potentially

not the cavalier, but the oarsman. His sire was not a knight but a fisher. The parent, or the nurse, holds the little child so as to make believe that he is in a boat, and his arms are extended and withdrawn in imitation of the movements of a rower, while the ditties sung to him are born of the sea and not of the land. It is

Row, row, row, Let's go fishing

that he hears, instead of

Ride-a-cock-horse To Banbury Cross!

and

Trot, trot, to Boston, Trot, trot, to Lynn!

With us, children push chairs across the floor, and the play varies from "driving horse" to "tchu-tchu cars." Not so with the children of the "Newfoundlanders," as the codfishers of Brittany are called. In this case, the pushing about the chair is "picking up codfish,"—in imitation of a part of the occupation of the adults. Other activities of the nursery and of later childhood are, doubtless, different from those in favor with us. Very strikingly, at times, nursery devices and the plays of infancy reveal the dependence of man upon his environment, the inseparability of nature and nurture. The possession of the horse involves one set of child-activities and the fisherman's life another, and the body of social tradition moulds the infant altogether differently, according as the inspiration comes from the land or from the sea. But this always within limits.

II. Father and Mother. The preponderance of the male element in the activities and the directive functions of our race for so many centuries has had its effect in the language used when our ancestors ("the fathers," "forefathers," "Pilgrim fathers") and native country (fatherland," patria, whence "patriotism") are spoken of. We inherit our religion from the Hebrews, a people in whose culture the male child and the father were at a decided advantage. Naturally enough, then, the fifth commandment in our Bible reads: "Thou shalt honor thy father and thy mother, that thy days may be long in the land which the Lord thy God hath given thee." In matter of honor, the father here precedes the mother, and it would not occur to any one of us, on the spur of the moment, that a modification of this statement might be more in harmony with the psychological constitution of another people.

But from Rev. W. M. Beauchamp we learn that a teacher, who was giving religious instruction in English to some of the Iroquois Indians of New York State, found that the pupils persisted in saying: "Honor thy mother and thy father, that thy days may be long in the land

which the Lord thy God hath given thee." This was because of the dignity attaching to women in the mind of this great American people, and the power and influence exerted by them in social and political affairs, — they were, in fact, with some tribes, the real leaders in all peaceful activities, and had a veto against war. The Iroquois children simply thought of the mother first, as the Hebrew children did of the father. Dr. Beauchamp tells us also that the uneducated Iroquois, in trying to speak English, calls a man she and a woman he, doubtless from the same prevalent woman-psychosis. We have a custom of using the masculine he in proverbs and trite sayings to the general exclusion of the feminine pronoun. Some of our legislatures are annually asked to declare that the "he" of their constitutions includes both sexes. It is not utterly impossible that with some peoples a condition of affairs may have existed in which an appeal of an opposite character may have been suggested for men. The action of the Iroquois children should teach us to be careful not to attribute to all other peoples exactly the same lines of thought, even regarding what we ourselves consider the simplest fundamental conceptions. The basal culture of the Hebrews, and that of the Iroquois, led to differing ideas as to the honoring of one's parents, ideas, in both cases thoroughly expressive of national sentiment.

The relation of the child to the parent in adult years differs widely in various parts of the globe. In the Gospel according to Matthew it is written of marriage: "For this cause shall a man leave his father and mother, and shall cleave to his wife." And concerning the advent of Jesus: "For I am come to set a man at variance against his father, and the daughter against her mother, and the daughter-in-law against her mother-in-law." Such language may not be inconsistent with our civilization in its historical development, or may be explicable by the system of ethics we possess, but when Bible translations containing such sentiments reach a people like the Chinese or the Japanese, they immediately arouse the antipathy of a race whose ideal is filial devotion carried to the extreme. To them the idea that a man should "leave his father and his mother and cleave to his wife" seems actually immoral. Professor B. H. Chamberlain, the eminent Orientalist, has said: "No text in the Bible raises so much prejudice here against Christianity, or has been so powerful a weapon in the hands of the anti-Christian Japanese." In a land where the already existing religious precepts shower present and eternal blessings on those who cleave to their parents, a new religion is certainly at a disadvantage, whose sacred writings contain passages commanding them to leave these and cling to the new-found wife. It is unfortunate for any idea seeking entrance into another land that it should appear to be, in whole or in part, contra bonos mores.

Instances like this exemplify the great difficulty of approaching other peoples, especially those uncivilized or semi-civilized, by means of the literary side of our religion, as expressed in Bible-translations, which are the chief source of influence. If we need a revised version to meet the changes of thought incident to the progress of our own culture, no less necessary also are versions suited to the idiosyncracies of the minds of other races. Mere literal versions are a two-edged sword.

The "Our Father" of the Lord's Prayer carries with it to us no token of authorship in the mere words themselves, but the moment we come to look at some of the translations of the Pater Noster into the languages of primitive peoples, we discover that that single expression suffices to enlighten us concerning the native coadjutor of the missionary or other person responsible for a particular version. language of the Kootenay Indians of northern Idaho and southern British Columbia the Lord's Prayer, as given by Father De Smet in the middle of the last century, begins Katitoenaitle (for Katitonatla). Now, any one at all acquainted with the Kootenay tongue knows immediately, on seeing or hearing this word, that the good priest obtained his translation from a man and not from a woman. latter been the case, we should have had, instead of Katitonatla, the term Kasonatla, for these Indians have different words for "father," according as the speaker is a man or a woman, the former using tito, The "Our Father" of the Lord's Prayer in Kootenay, as given by De Smet, means properly "Father of us men (excluding the women)," and every Kootenay squaw, who wished to speak grammatically and in accord with the genius of the language, must say Kasonatla, i. e. "Father of us women (excluding the men)." For "Father of us all (men and women)" no equivalent exists in Koote-

The word Notawenan which begins the Lord's Prayer in the language of the Algonkian Indians of the Nelson River, in northern Canada, is, happily, inclusive, and means "Our Father" in the broadest sense, thus giving the missionaries a distinct advantage in the way of literary approach. A study of the words for Our Father alone, in the versions of the Lord's Prayer in the numerous languages of the uncivilized world, would reveal many interesting sociological and theological facts.

III. Kissing. Most of our race would probably say off-hand that kissing was a universal human accomplishment. Nevertheless, as Mantegazza has said, if we take into consideration all peoples of the globe, the hand is a greater expresser of love and affection than the mouth. The absence of the kiss proper among many savage and barbarous tribes, some of whom, however, use "licking" or " nose-

sniffing" for the same purposes, is a notable ethnological fact. Included in this list are some of the Polynesian, American Indian, and Finnish peoples, while so civilized a nation as the Japanese are said to have acquired only in recent times the beginnings of the art of kissing as we know it, — it is still practically a new thing in the Island Empire.

Paul d'Enjoy, who has studied the ethnology of kissing, distinguishes the "kiss proper," or "white kiss" of the European, and the "yellow kiss" of the Mongolian. The former is a "suction" or a "bite;" the latter a "smell" or a "sniff,"—the "Malay kiss" is really "nose-rubbing" and sniffing. Within the white race also occur traces of the "smell-kiss," for in some dialects of Arabic the words for "kiss" and "smell" are said to be cognate, and "smelling" as a term of endearment is mentioned in our Bible. Both the European and the Mongolian kiss have been explained evolutionally as "reductions" of the carnivorous and perhaps cannibalistic acts of our early human and pre-human ancestors. In the survival, the scent of the prey has dominated with the Malay; with the European the actual seizing, as our not yet obsolete "love-bite" further demonstrates.

The kiss proper has received its maximum of development among the members of the white race, both Semite and Aryan, although Schrader, in his "Dictionary of Indo-Germanic Antiquities," is able to devote but a brief space to its consideration. The varieties of the kiss and the uses to which it has been put are of great interest. There are the parents' kiss, the kiss of the lover, relative, or friend; the kiss of peace, reconciliation, etc.; the kiss of reverence, condescension, etc.; the ceremonial and religious kiss; the symbolic kiss; the "magic" and occult kiss, etc. Dr. Siebs, in his recent essay on "The Kiss in Folk-Thought," has discussed the words for "kiss" and "kissing," in various European tongues, the Teutonic languages especially.

Some kiss-words are onomatopæic, like English smack and West-phalian pupen, and their cognates. In Dutch, zoene, originally the word for the "kiss of reconcilation" (cf. German Sühne), has become a general term for "kiss," while such words as the Frisian patsje have originated from the Latin pacem ("peace"). Besides these, there exist at least four large groups of kiss-words:

- I. Mouth or lip words. Latin osculum, basium; English buss, and perhaps also English kiss; German Kuss, etc. In the Dalecarlian dialect of Swedish we find lihlmunn, and in Bohemian, hubička, both of which signify "little mouth," a naïve term for kiss.
- 2. "Sweet" words. Latin suavium (from suavis, "sweet"). In the Low German dialect of the Lower Weser, Gif min söten means "Give me a kiss" (literally, a sweet).

- 3. Words of love, greeting, well wishing. Later Greek φιλών, originally "to love"; Servian poljubac, from ljubati, "to love"; Old Slovenian čělovati, "to kiss," from čělu, "hale."
- 4. "Embrace" words. French embrasser; English clip and cognates.

Both the sociological and the philological study of kissing brings to light numerous ethnic and psychic peculiarities. Kissing the hand is still a courtly custom in Europe, as "throwing kisses" is an accomplishment of childhood and adolescence. The southern Latin peoples still employ "I kiss your hands" as the final salutation in a letter. Kissing on the brow has both its formal and affectionate use. Neither the "new woman" nor the "new hygiene" has made the Anglo-Saxon abandon the kiss on the lips for the "cheek-kiss."

The exploits ascribed to certain "heroes" of the Spanish war serve to recall the fact that in the England of Shakespeare the kissing of women by men was a very widespread custom, prevalent not merely at dances, weddings, etc., but also on many other quite ordinary Relics of these "general osculations" survive in our "kissing the bride" and the like. Some of the American Indians have now a "kissing day," ignorance of which has embarrassed more than one good missionary. The Crees of the region northeast of Lake Winnipeg call New Year's Day Otjimimikisiga or "kissing day." On that day it is the custom for the men to kiss every woman they meet, a practice as surprising to the newcomer as that of "lifting" was or is to the visitor in certain sections of Lancashire in old England. With respect to the persons to be kissed, usage differs much all over the earth. The Andaman Islanders, a very primitive people, kissed their children only, while some of the newer religious sects of to-day among the civilized races indulge in very promiscuous kissing. Kissing between males is rare in England and America, but usual in France, where father and son greet each other commonly in this manner, — it is also used by persons not at all related. Traces of Oriental influence in the matter of kissing are to be found all over the Mediterranean region, both in the ceremonies of religion (kissing of holy relics and sacred objects, the toe of St. Peter, etc.) and in the occurrences of secular society. The narrowing of the circle of those to be kissed is one of the evidences of the growth of the individualism accompanying the evolution of modern civilization. The conceit that he who has stolen a kiss must restore it is on record as far back as Walther von der Vogelweide. In connection with recent outbreaks of kissing by force, it is interesting to know that a jurist of the eighteenth century wrote a long treatise on "the rights of a woman against a man kissing her against her will." Much curious information is contained in Nyrop's "The Kiss and its History,"

published in Danish in 1897 and since translated into English. Some of the facetious definitions of the kiss found in our funny papers to-day may be matched by mediæval examples.

The folk-lore of the kiss would lead us far afield. Tennyson in his "Fatima" has the lines, —

O love! O fire! once he drew With one long kiss my whole soul through My lips, as sunlight drinketh dew.

And Marlowe, before him, had written

Sweet Helen, make me immortal with a kiss! Her lips suck forth my soul: see, where it flies!

This takes us to the beliefs of primitive peoples and of early man, with whom the child was often held over the face of the mother dying in childbirth that it might receive by way of mouth the soul of its departing parent. So, too, with a dying father of repute,—the son was urged to catch the brave or mighty spirit by breathing it in from the lips of his ancestor. This practice is remembered in the language of the Tupi Indians of Brazil, one of whose names for a little child is *pitanga*, "suck-soul."

IV. Mealtime. In the hurry and bustle of modern American civilization the mealtime often tends toward a vanishing-point. We hear of pupils going breakfastless to school, of men and women who omit the noonday repast, of people whose third meal is confined to a "bite" before bedtime. To a considerable extent the meal as a family festival has fallen into desuetude that is far from innocuous. ner-pail and the "quick-lunch" usurp the place of what was once the event of the day in social life. Table-talk survives only at clubs and other unisexual institutions, where women and men continue to eat and to drink apart, at anniversary and other banquets, political "lovefeasts," at the dining and wining connected with boards of arbitration and conciliation, etc. "Table-talk," as the late Dr. D. G. Brinton once said, "is, or ought to be, the best of talk." The development of the dinner Colonel Mallery rightly considered one of the great triumphs of the race. The transaction of business before or after the meal itself might be looked upon as a sort of atavism, or reversion to savagery and barbarism, where the dinner is so often a great feast, preceded or followed by deliberations of one kind or another, the conversation during the actual eating being a later cultural addition. The retirement of the ladies, so that the gentlemen may smoke or "swap stories," discuss forbidden topics, etc., also harks back to the practice of many uncivilized tribes, inaccordance with which the women eat their meals separately. This segregation of the sexes, as Colonel Mallery points out, is more English than French, the less intoxication

in the latter country and the greater court paid the other sex accounting for some of the difference.

The position of the host at dinner has not always been the same in all ages or among all peoples. It has varied from that of entertainer to absentee. In some parts of China, the host is not called upon to be present with his guests, but allows them the full freedom suggested by his departure to another room. A modified form of this procedure is implied in the story of David Crockett, related by Colonel Mallery, in which he said that the politest man he ever knew was the Philadelphian who handed him the decanter of whiskey and then looked out of the window. With some more or less primitive peoples, such as certain Algonkian and Iroquoian tribes of eastern North America, the host, who was not allowed to eat, had to undertake the function of entertainer and sing to his guests, who did not talk during the repast. Elsewhere in the world the host has been expected to be entertainer, musician, poet, orator, story-teller, etc., while among civilized peoples generally the guests take up these tasks, and the recitations, monologues, songs, "readings," dramatic representations, "lectures," discourses, etc., which have so largely left the table altogether, or survive merely in connection with "afternoon teas" and the like, have their primitive predecessors showing how diversified is the expression of the human mind in relation to the activities of mealtime. The exclusion of children from the feasts of their elders, not yet extinct with the cultured nations of mankind, had its prototype among savages and barbarians. The dinner has often been a sort of primitive school, with a touch of the real university of life about it, and sometimes it has been merely the "eat all" of the savage.

V. Use of Tobacco. To-day efforts are being strenuously made throughout the country to prevent the use of tobacco in any form by pupils in the public schools, and innumerable restrictive regulations have been passed by municipal and legislative authorities with this end in view,— the State of Indiana has recently outdone itself in this direction. This is because certain noxious effects of the weed upon children and youth have been generally recognized, and public opinion is ready to add penal enactment to scientific advice. But it was not always so.

When tobacco was first introduced into Europe from America, the fame of its medicinal virtues was very great, and this fact, more than any other perhaps, secured for it vogue among all classes of the population. Scores of diseases and affections of the body (and some of the soul) were believed to be curable by means of tobacco.

So strongly did the fashion impose itself upon the inhabitants of western England that people even went to bed with their pipes in their mouths, and got up in the night to light them. Fosbroke, the historian of Gloucester, tells us:—

"After tobacco came into use, the children carried pipes in the satchels with their books, which their mothers took care to fill, that it might serve instead of breakfast. At the accustomed hour every one laid aside his book and took his pipe, the master smoking with them, and teaching them how to hold their pipes and draw in the tobacco."

The spectacle of a schoolmaster suspending the intellectual activities of his house of learning in order to teach his pupils how to smoke properly is something hardly conceivable nowadays, yet many of our good old English forefathers seem to have regarded such a proceeding as a necessary and useful part of the curriculum.

Tobacco is of American Indian origin, but not all the aborigines were of one mind as to the method of its employment. The ancient Peruvians are said to have used it for medicinal purposes only in the form of snuff, and a y-shaped tube for application to both nostrils was found in the ruins of Tiahuanaco, — similar objects are reported from other regions of South America. The single tube, the pipe (in various forms), and the cigar, etc., were, however, well known in divers parts of the continent, although the natives of South America seem to have been more given to the use of tobacco as snuff than those of North America, where the pipe flourished. Some of the Venezuelan tribes even drank tobacco juice as a purgative. A familiar method of using the "weed" was swallowing the smoke, or "drinking tobacco," as the old phrase has it. Colonel Mallery and Mr. McGuire have shown that in England, in the first part of the seventeenth century, the actual swallowing of the smoke was the mode of use chiefly in vogue. In this way only would tobacco "make a chimney of the nose," as the later anti-smoking rhyme says. In New England, too, tobacco was "drunk." Indeed, the word for pipe in the language of the Narragansett Indians, as given by Roger Williams, - wuttammagon, - signifies literally a "drinking instrument," tobacco being looked upon as "something drunk." In Chinese, "smoking" is said to be rendered by the expression employed for "swallowing their soft-boiled rice, which they do not chew." Immoderate "drinking tobacco" and inhalation were known to the American Indians, some of whom indulged in nicotine intoxication, but in many parts of the continent smoking was more of a religious or ceremonial performance, as the development of the "peace pipe" would suggest, or a sort of medical rite.

The spread of the diverse uses of tobacco over a considerable portion of North America, Mr. McGuire maintains, was due to the attention paid to the cultivation of this plant by the white settlers of Virginia, etc., and the commercial exploitation of its products. Some of the aborigines of the northwest Pacific coast region were very late in

becoming acquainted with tobacco. Mr. Murdoch has shown that the Eskimo of Alaska obtained their knowledge of it, through the natives of northeastern Siberia, from the Russians following in the wake of the colonizations of Peter the Great. This is proved by the Alaskan Eskimo word for "pipe," kuinya, which is a loan-word from the language of the Asiatic Chukchee, and also by the mode of smoking in use. This is an important fact, for it proves that "tobacco did not reach the northwest coast of America until it had crossed the Atlantic and travelled the entire breadth of the Old World," a remarkable migration, surely, for a product indigenous to North America itself. The Greenland Eskimo, on the other hand, obtained their tobacco from the Danes by way of Europe.

Immoderate smoking, chewing, etc., seem to be European and white American developments upon a New World basis, smaller than is generally supposed to have existed. The rapid conquest by tobacco of the civilized world is one of the most noteworthy events connected with the discovery and settlement of America. Few races, in the history of mankind, have peacefully modified the social customs of others to such an extent as have the American Indians through their The reinfluence of the white men upon them is, however, not yet finished. Mr. Murdoch, who visited the Eskimo of Point Barrow, in Alaska, in 1881-1883, informs us that "chewing tobacco is an almost universal habit, among men, women and children, even nursing children being seen to chew." The recent outbreak of the smoking habit among certain classes of English and American women and the widespread cigarette-smoking of the youth of the land also remind us of the great hold of this narcotic upon both sexes and all ages, and suggest how easy it would be, with the seal of society, so to turn the whole nation into tobacco-users or repeat the school-experiment of the seventeenth century.

VI. Sea-sense. The naval incidents of the late Japanese-Russian war aroused interest in the question of the "sea-sense," or "maritime adaptation" of the various races of man, valuable studies of which subject have been recently published by von Schwerin, Kirchhoff, and Weule.

Remarkable differences in the "sea-sense" exist within the limits of one and the same people, or race. Among the ancient Hellenes, the Æolians of Cumæ were noted land-lubbers, while the Ionians of Miletus were famous seamen. The Anglo-Saxon has long "ruled the waves," but the Slav has not yet fitted himself for nautical survival. Some of the Mongolians proper have little or no "sea-sense," but the Malays and the Polynesians are seafarers par excellence, as the wide distribution of the brown race from Hawaii to New Zealand and from Easter Island to Madagascar abundantly demonstrates.

The Japanese too, who were originally not a sea-people, have, in connection with their island environment, acquired remarkable nautical skill, and bid fair to outgrow altogether the typical Mongolian distaste for the sea. They are now, indeed, a first-class naval power. In a less admirable and ruder way the famous Chinese pirates did this long before them.

Although they have lived close to the sea for ages, the negroes of Africa, in general, have never become great sea-farers or developed maritime enterprise to any considerable extent. But under the influence of the whites, the "Kru boys" of the Bissagos Islands and the adjacent coast of Western Africa are acquiring a distinct skill in maritime life and action. The "sea-sense" of the American Indian varies from the naïve anti-pelagism of some of the tribes of the unislanded coasts of parts of South America to the marvellous ingenuity of the Eskimo, where man and kayak seem to be one, a sort of sea centaur, as it were. Here, not a fleet of war vessels, nor one of merchantmen or of pirate ships, has given man the feeling of victory over the sea, but each individual Eskimo is lord of the water in the little boat so absolutely under his personal control. stands out in remarkable contrast with the immense canoes of the Caribs, Polynesians, etc., where a mass-effort is as clearly present, and combined strength achieves a result attained among the Eskimo through individual sagacity of mind and body.

Another example of primitive "sea-sense" is found in the Seri of the island of Tiburon in the Gulf of California. These people of extremely low culture have conquered with their balsa the tempestuous waters of their stern environment. At the opposite extreme from the Eskimo and the Seri are some of the Alfuros of the island of Buru in the East Indies, cited by von Schwerin as the most unpelagic or anti-pelagic people in the world, - they are said to be forbidden, on pain of death, to approach so near to the sea as to be able to hear the roar of the waves. Many of the Papuans, although good builders of vessels and expert with the sail, are disinclined to risk themselves in the open sea, in marked contrast with the Polynesians who intrepidly voyage hundreds of miles beyond the land. Kirchhoff has called attention to the influence of fjorded countries and islanded regions adjacent to continental areas in developing the maritime instinct. In Europe may be cited Scandinavia, particularly those parts of Denmark, etc., where the ancestors of the Anglo-Saxons received their early training in love of the sea; the British Isles; the coast of Dalmatia, where even the Slavs took to the sea; the isles of Greece, etc. In Asia the islands about Hindustan; the Indo-Pacific region; the Japanese Archipelago, etc. In America this same influence appears among more primitive peoples. A marked development of sea-activity

is found among the Fuegians at the extreme south of the continent, and the Arawaks and the Caribs in the region named after them; among the Algonkians of the country between New Jersey and Labrador; among the Eskimo of the Arctic north and Alaska, who even reached Asia; among the Tlinkits, Haida, and a few other tribes of the Alaska-Columbian littoral and adjacent islands. The Santa Barbara Islands, off the southern coast of California, are a minor illustration of the same fact; so likewise the islands of the Californian Gulf possessed by the Seri Indians. That the "sea-sense" of the negroes should break out in an islanded part of Africa (the region of the Bissagos group off the Senegambian coast and about the Gulf of Guinea) is a striking confirmation of the theory advanced.

Of course the same conditions that produced honest seafarers could and did give rise to very skilful and unscrupulous pirates, such e. g. as the Vikings and some of their descendants, the Normans, the pirates of the Adriatic and the islands of the eastern Mediterranean, those of the Barbary coasts, of the East Indies, Formosa, the China seas, etc. Ratzel draws an interesting parallel between piracy in the Middle Ages off the coast of China and similar phenomena in west-tern Europe due to the activity of the Normans, and Frobenius compares the "pirate-culture" of ancient Greece and the Ægean Islands with that of the Malay peninsula and the adjacent archipelago.

That the "sea-sense" may become dormant, or be lost to all practical purposes, is shown by the fact cited by Kirchhoff, that many of the islanders of the Cyclades to-day are peaceful agriculturalists and goat-herds and no longer scour the sea, as did once their forefathers. The Dutch, too, who conquered the sea once with dikes, and again with ships, have largely ceased to be typical seafarers; and when their descendants in South Africa entered upon a deadly conflict with the British it was an inland nation of the pastoral sort, without a navy, warlike or mercantile, - the deeds of the famous Dutch admirals of the seventeenth century and the memorable achievements of the great Dutch sailors and sea-rovers were alike forgotten. The great King Alfred found by the time he desired a fleet to keep off the Danes, that he had to have vessels built on the continent, so easily and readily had the Saxon sea-rover turned landsman in England. The nautical ability of the Eskimo, Nansen tells us, began to decrease with the introduction of European firearms, which lessened the need for individual skill in the management of the kayak.

Worth mentioning, in the way of increased adaptation to maritime life, are the Shinnecock Indians of Long Island and the Gay Head Indians of Massachusetts (in both cases there has been admixture of negro blood), who have furnished many able-bodied seamen and expert whalers to the fishing fleets sailing from Sag Harbor, New Bedford, etc. Some of these Indians have also won admiration as life-savers on the dangerous New England coasts. On the other side of the continent, also, some of the tribes of the North Pacific region have been drawn upon by the whalers and sealers for crews, etc.

The jest at the expense of the sailor who cannot swim might have been prehistoric. For swimming and nautical skill are by no means necessarily connected, either in primitive or in civilized life. best navigators are sometimes far from being the best swimmers. The Siouan Indians, according to McGee, are fine swimmers (men. women, and children), but not nearly such good boatmen and navigators as the Ojibwa and others of their neighbors. Dr. Hyades states that the men among the Fuegians, although on the sea in their boats for a great part of the day, can hardly swim at all, drowning accidents being quite common. The women, however, are quite expert swimmers, and to them would go whatever primitive Carnegie hero-medals might be in existence, as they have to rescue their struggling spouses and male companions. Since the introduction of writing, the Eskimo are said to have become less expert in the use of their hands in controlling their kayaks and saving themselves from drowning when thrown into the water.

Some of the Tapuyas, one of the primitive races of Brazil, are credited neither with ability to swim, nor with the art of navigation. Certain Choctaws on the Mississippi were also reproached with not knowing how to swim. On the other hand, notable instance of pelagism and skill in swimming occurring together are to be found in the Tahitians, the Samoans (their archipelago was earlier called "Navigators Islands"), the Caribs, the Seri, etc.

If we look upon the ancestor of man as an arboreal, somewhat frugivorous anthropoid, whose line of descent must have lost touch with the sea altogether, the *Urmensch*, as Kirchhoff says, could hardly have had any "sea-sense" at all. Millenniums were required to develop the first human sea-lovers. The earliest men, if the race, as some suppose, was cradled by the sea, had little more than a shore-psychosis. Weule expresses the opinion that the great sea-activities of mankind took place not in the childhood of the race, but in the riper age of races and peoples, when there developed the tendency to sacrifice to the open sea the earlier-acquired land-sense and continentalism. In the history of the negro, the Mongolian (in part), and the Slav we can view the efforts of human races to possess themselves of "sea-sense" as an acquired character.

Alexander F. Chamberlain.

CLARK UNIVERSITY, Worcester, Mass.

BOOKS AND ARTICLES REFERRED TO.

- 1. Beauchamp, W. M. "Iroquois Women," Journ. Amer. Folk-Lore, vol. xiii (1900), pp. 81-91.
- 2. Chamberlain, B. H. In Mae St. John Bramhall's The Wee Ones of Japan (N. Y. 1894), p. 32.
- 2a. Ellis, H. "The Origins of the Kiss." In Studies in the Psychology of Sex, 1905, pp. 215-222.
- 3. d'Enjoy, P. "Le baiser en Europe et en Chine," Bull. Soc. d'Anthr. de Paris, 1897, pp. 181-185.
- 4. Fosbroke, T. D. History of the City of Gloucester, London, 1819. Cited in Journ. Amer. Folk-Lore, vol. v (1892), p. 147.
- 5. Frobenius, L. The "Origin of African Civilizations," Ann. Rep. Smithson. Inst. 1898 (Washington, 1899), pp. 637-650. See p. 649.
- 5a. Hyades, P. et J. Deniker. *Miss. Scient. du Cap Horn* 1882-1883, tome vii (Paris, 1891). See pp. 213, 214.
- 6. Kirchhoff, A. Mensch und Erde. Skizzen von den Wechselbeziehungen zwischen beiden, Leipzig, 1901, pp. 127. Section iv deals with: "Das Meer im Leben der Völker." See also the same translated in Ann. Rep. Smithson. Inst. 1901, pp. 389-399.
 - 7. Mallery, G. "Drinking Tobacco," Amer. Anthrop. vol. ii (1889), pp. 141, 142.
 - 8. Mallery, G. "Manners and Meals," Ibid. vol. i (1888), pp. 193-207.
- 9. McGee, W. J. "The Seri Indians," Seventeenth Ann. Rep. Bur. Amer. Ethnol. 1895-1896 (Washington, 1898), pp. 1-344.
- 10. McGuire, J. D. "Pipes and Smoking Customs of the American Aborigines," Rep. U. S. Nat. Mus. 1897, pp. 351-645.
- 11. Murdoch, J. "On the Siberian Origin of some Customs of the Western Eskimos," Amer. Anthrop. vol. i (1888), pp. 325-336.
 - 12. Nyrop, C. "The Kiss and its History" (transl. Harvey), N. Y. 1902.
- 13. Ratzel, F. "The History of Mankind" (transl. Butler), 3 vols., London, 1896-1898.
- 14. Schrader, O. Reallexikon der Indogermanischen Altertumskunde. Grundzüge einer Kultur und Volkergeschichte Alteuropas, Strassburg, 1901, pp. 1048. See Kuss, Meer, Schiff.
- 15. von Schwerin, H. H. Om Kustvolks olika sjöduglighet, Lund, 1900. Review and résumé by R. Kjéllen in Ymer, vol. xxi (1901), pp. 417-426.
- 16. Sébillot, P. Le folk-lore des pêcheurs, Paris, 1901, pp. xii, 389. Chapter i (pp. 3-47): "L'enfance du pêcheur."
- 17. Siebs, Th. "Zur vergleichenden Betrachtung volkstümlichen Brauches: Der Kuss," Mitteil. d. Schles. Ges. f. Volkskunde, 1903, pp. 1-19.
- 18. Weule, K. "Das Meer und die Naturvölker. Ein Beitrag zur Verbreitungsgeschichte der Menschheit." In Zu Friedrich Ratzels Gedächtnis (Festschrift), Leipzig, 1904, pp. 411-462.
- 19. Young, E. R. "By Canoe and Dog Train, among the Cree and Saulteaux Indians," Toronto, 1890, p. 267. See p. 66. (On "kissing day.")

PHILIPPINE (TAGALOG) SUPERSTITIONS.

I. ANCIENT SUPERSTITIONS.

(The following account is from "La Practica del Ministerio," by Padre Tomas Ortiz, Order of Augustinians, Manila, 1713. Literal quotation by W. E. Retana, in appendix to "Estadismo de las Islas Filipinas." The original work is very rare, only one copy known to be in existence.)

Op. cit. chap. 1, sec. iv, pp. 11-15, No. 31. "Because many natives, and especially those of the provinces distant from Manila, are much inclined to the nonos (literally, grandparents or ancestors, F. G.), or genii, maganitos (literally, idols, F. G.), superstitions, spells, incantations, and witchcraft, which have, as also the witches, much diversity; and on that account they are called by diverse names, which are according to the diverse offices attributed to them.

"It is necessary that the Fathers should not only preach, argue, reprove, and make hideous such pestilential abuses, but that they should be very assiduous, solicitous, and careful to discover the persons infected with this mortal venom, and use against them the necessary remedy."

No. 32. "There are many abuses, or, as they call them, 'ugales,' to which the natives are habituated, contrary to our Holy Faith and to good order, and among others the following. The first is the worship of nonos, concerning which it should be stated that the term 'nono' means not only 'grandparent' but also serves as a term of respect to old people and genii. These the Indians have under the name of nono as the Chinese have the same under the name of 'spirits,' and as the Romans had them under the name of gods, which others call Lares and Penates. In honor of the said genii, or nonos, the Indians execute many and frequent idolatries, as for instance to beg for license, mercy, aid, that they should do no harm to them nor be their enemies, etc. They do this on many occasions and among others the following. When they wish to take a flower, or fruit of a tree, they ask permission of the nono or genius to be allowed to take it. When they pass by any field, stream, slough or creek, great trees, thickets, or other parts, they ask passage and license from the nonos. When they are obliged to cut a tree, or to disregard the things or ceremonies which they imagine are agreeable to the nonos, they beg pardon of them, and excuse themselves by saying the priest ordered it, and that it is not voluntary with them to want in respect, or to go against the wishes of the nonos. they fall sick with the disease which they call 'pamawe,' which they attribute to the genii or nonos, they petition for health and

offer food, which on this occasion, as well as many others, they place in the fields, thickets, creeks, at the foot of a large tree, etc., though they endeavor to hide their actions by saying that they are trying the land. This species of idolatry is very fixed, extended, and ancient with the Indians, and for this reason it is very necessary that the ministering priests should give much care and force to extirpate it, neither lacking diligence nor labor till it is annihilated."

No. 33. "The second is very ordinarily believed by the Indians, that the souls of the dead return to the house the third day to visit the family or to assist at the feast, and by consequence to assist at the ceremony of 'tibao,' which they hide and cover by saying that they are gathered in the house of the dead to recite the Rosary; and if they are told that they can recite it in the church, they do not wish to do it, because what they do is not what they pretend to do. Because of this, the funeral being finished, the minister should prevent their gathering in the house of the dead, and least of all on the third day on any pretext.

"On the fourth day, in consequence of the said ceremony of tibao or of their own evil inclinations, they light candles, awaiting the appearance of the soul of the dead; they spread a mat and scatter ashes upon it, that upon it may be printed the footsteps or marks of the soul, that by them they may know whether or not the soul came. They place also a basin of water at the door, where at the coming of the soul, it may wash its feet. It does not appear, though the knowledge is much to be desired, whether these things of the genii, or nonos, and the dead, are taken from the Chinese or not, or they are made up of this thing and that thing, but it requires an efficacious remedy." 1

No. 34. "The Tig balang, which some call phantasm and others goblin, seems to be a genius or devil, which appears to them in the form of a negro, or of an old man, or as they say in the form of a very little old man, or in the form of a horse, a monster, etc. And they hold him in so much fear that they come to form friendships with him, and they give the rosary to him and receive of him superstitious things, such as hair, herbs, stones, and other things for the accomplishment of prodigious things, and they are guided by him in certain of their operations."

No. 35. "The patianak, which some call goblin (if it be not fiction, dream, or their imagination), is the genius or devil who is accustomed to annoy them and also with many others, who, losing the faith, are approached by him, and either troubled or put into subjection.

¹ The custom of placing a clean vessel of water for the use of the soul on the third day after death is not yet entirely obsolete in Mindoro. Votive offerings of food, such as boiled rice, are made on All Souls' Day in at least one church in that province, in the absence of the curate.

"To him they attribute the ill result of childbirth, and say that to do them damage, or to cause them to go astray, he places himself in a tree, or hides in any place near the house of the woman who is in childbirth, and there sings after the manner of those who go wandering, etc. To hinder the evil work of the patianak, they make themselves naked, and arm themselves with cuirass, bolo, lance, and other arms, and in this manner place themselves on the ridgepole of the roof, and also under the house, where they give many blows and thrusts with the bolo, and make many gestures and motions ordered to the same intent. Others are accustomed to change the woman who is in labor to another house, in order to impede the said damage, because they say her house has a patianak."

No. 36. "They attribute among other things the deaths of children to the patianak, as also to the usangá (asuang). They say that the bird called tictic is the procuress of the witch called asuang, which, flying, passes by the houses of those who are in childbirth, and that it places itself on the roof of a neighboring house, and from thence extends its tongue in the form of a thread that passes into the body of the child, and that with it he draws out the bowels of the child and kills it. At other times they say that it assumes the form of a dog or cat or of a cockroach, which places itself under the sleeping mat and executes the said manœuvre.

"They also attribute losing their way to the patianak, and to find it they strip off their clothes, and with this incantation they say that the road may be found because the patianak is afraid and can no longer lead them astray."

II. THE ASUANG.

The asuang is often confounded by Europeans with ghosts and devils. It is neither devil nor ghost, but human, and is possessed of certain miraculous powers acquired by eating human liver. In certain ways it is a compound of both vampire and ghoul, for it may fly like the vampire and live on human flesh drawn from the living, and on the other hand it may feast on the flesh of those who have died natural deaths, like the ghoul. It has the power to change its corporal form from human to bat-like by a process of division at the waist line, the lower limbs and lower part of the trunk remaining behind while the upper part grows wings and flies away.

It may also take the form of a dog, cat, cayman, or other animal, and in any form possesses the power of causing sickness or death by its spells. In one of the stories of the asuang of Bacó, the asuang compels the change of his food into a shape less abhorrent to others.

The defences against asuangs are several. Garlic held in the hand is an effectual shield against their malign power. Ashes placed

on the divided body prevent the reunion of the upper and lower portions, and condemn the asuang to some dreadful fate which is never more than hinted at in the stories. The most effectual weapon is the tail of the sting-ray, of which the asuang is mortally afraid. At the birth of a child, or in sickness, it is customary in some parts of the Philippines to beat the air and the ground with these formidable whips to drive away the asuangs. La Gironière, writing of a period between 1819 and 1839, says of the Tagalogs of Luzon, that a sabre is often used in this way, but the natives at the present time usually regard the bolo as useless against the asuang. La Gironière also defines the asuang as a malignant divinity, whereas the following detailed stories of asuangs are sufficient to show that the idea is a very different one.

The asuang may be cured by binding him hand and foot and placing by him a vessel of water, which must be perfectly clean and clear. Worms, beetles, lizards, and the like, issue from the mouth and nose, and the patient is cured.

The origin of this class of superstitions has been supposed to lie in a former state of cannibalism. which, surviving in a certain cult for a long time, has shocked the more advanced portion of the community by its revolting practices. Gradually even this died out, and only traditions survive, which have been kept alive by the attacks of animals on bodies buried in shallow graves. It is possible that the last-named factor alone is responsible, but among a people, or rather peoples so diverse in origin as those of the Philippines, it is far from improbable that some at least of the tribes at a remote period may have been anthropophagi, especially as there is much evidence that it has survived in the form of ceremonial cannibalism, almost if not quite to the present time, among the wild tribes of northern Luzon. It is possible, too, that the superstition itself has given rise to cases of obsession in which some of these acts have been performed. One thing is certain, it is the most universal of all beliefs in the islands. It is believed alike by Christian and non-Christian, by educated and ignorant, almost without exception.

The asuang is often called wakwak by Bisayans, and the term is understood by Tagalogs; the converse being also true, that the Bisayans understand the word "asuang." In Pampangan, the word "asuang" and a variant "ustuang" are used. Padre Bergaño, in his Pampangan Dictionary, says: "It is said to be a man, who, anointing his body with oil, flies to a pregnant woman, and draws her unborn child from the womb." Padre Ortiz, elsewhere quoted, speaks of this as being the particular sphere of action of the patianak. Padre Lisboa's Bicol Dictionary defines the asuang simply as a "wizard that eats human flesh."

The tianak or patianak is another dreaded and malevolent being cognate to the asuang, which is said to be the soul of an unbaptized child, living again in a new body in the forest, sucking the blood of any unfortunate woman whom it may find asleep, or who, in compassion, may give it suck. By Padre Ortiz, the Spanish word "duende," or goblin, is used as a synonym for patianak. The whole subject is confused and needs further elucidation. It is likely that a more detailed study would find the fundamental idea overlaid with a mass of local tradition.

I. THE CAYMAN ASUANG.

A boat loaded with rattan was once passing down the Malaylay River going to Bacó, on the island of Mindoro. The crew was composed of a father and three sons. As they proceeded on their way they were hailed by a stranger on the bank, who desired to go into Bacó with them, but they told him, "No, it cannot be, because the boat is so full already that it is almost sinking." After some little talk the stranger and the boat passed on in the direction of Bacó.

But just beyond the next bend a cayman swam out to the boat and with a blow of his tail knocked the father out into the water, where he disappeared. The stranger was also seen no more. One of the sons wished to go in pursuit of his father, but was restrained by the others, who said that their father's life was lost and that it would do no good to risk or lose others in finding his body.

After a while they went into Bacó and entered a house, which turned out to be the house of the stranger who had preceded them into the village. There they saw their father's bolo which had been tied to his waist when the cayman knocked him overboard. Seeing this, they glanced quietly at each other, and as soon as possible left Bacó, for certainly this stranger was asuang, and Bacó is a village of asuangs.

2. THE BABY TORMENTED BY ASUANG.1

"My baby was about eighteen months old, and we lived up in the other end of town in a house close to the woods. The poor little thing was taken sick and we suspected it was the work of an asuang, so we set a watch outside. My brother-in-law went out into the yard, armed with the tail of a sting-ray and a heavy rattan cane.

"He watched for some time until it became quite dark, although he could see. Suddenly an old woman with a shawl over her head flew over the fence, and while he looked at her she changed into a large cat, a pig, and finally a turkey. The turkey reached its head up between the bamboo slats and began to eat.

¹ This story was related by a young Tagalog woman of her living child.

"The guard called to us, but we could not hear, and the asuang finding herself discovered, flew away, but to this day the child bears the scar of the asuang's bite."

(As it is almost impossible under severe penalties to keep Tagalog soldiers on post awake at night, a natural explanation of the story readily presents itself.)

3. CAPTURE OF ASUANGS.

There was once a very brave man who was not afraid of asuangs, and as there were many bewitched by them in the pueblo, he determined to save them. So he went into a house alone, and taking a bolo and the whip-like tail of the sting-ray and some garlic and ashes, he wrapped himself up in a sleeping mat as though dead, and lay very still. The virtue of these weapons is this, that with the bolo one may slay, with the sting-ray's tail one may whip most terribly, and with the ashes one may do mischief to the asuang, while it is powerless to harm one who carries garlic or has ashes in his hand.

Soon the asuangs came to the house, and after a discussion two of them carried the man wrapped in the mat through the air to the beach, and there laid him down. Then the man came out of his wrappings and stood up. He took his whip and began to beat them, driving them into the water. He caught one of them, and taking her forefinger in his mouth, bit it through the nail. Now this is a very terrible thing to do to an asuang, and she surrendered. He likewise caught the other and took them before the alcalde. The alcalde examined them, and they confessed that they were asuangs, and told the names of those whom they had bewitched.

The alcalde then compelled them to cure all those whom they had bewitched, and told them that if they ever did ill to any one again, they would be put to death.

Ever afterward they led most exemplary lives and became famous for their skilful care of the sick.

4. ASUANGS AS FISHERMEN.

A poor married couple were bewailing the fact that they had no meat to eat with their boiled rice, and could neither buy nor find any.

As they talked a fine piece of meat came flying through the air and stopped just between them. "Ah, thanks be to God," said the woman, "we shall have meat for our suppers." So they ate freely of it, and only when they finished did they see that with the meat they had also swallowed strong cords, like fishing lines. Then they felt themselves caught up and flying through the air. Whither they were being carried they had no idea, but at last they passed under a

bridge, and the man, by catching hold of the woman and of the bridge, managed to resist the asuang till the lines pulled loose and they were saved, but the woman lost an arm, eaten off by the asuang while they were being carried through the air.

5. THE ASUANG WHO DIED OF SHAME.

There was once a poor widow who had two children. She used always to tell them never to forget to pray for the repose of her soul when she should die. At last she died, and the oldest girl, then verging on womanhood, tried to get the money to bury her, but no one helped her, till a young man came and said that if she would marry him he would bury her mother. She consented to this and the woman was buried, and although she did not know it, the young man wished the body for himself, for he was asuang.

After a suitable time they were married, but the young wife was not happy, however, for her husband was never at home at night. One night she watched him and he flew away. She was greatly frightened and resolved to eat nothing more in the house. When the morning came the young man returned carrying much meat, which he said came from a wild boar he had killed in the woods. This he prepared and told her to eat, but she begged not to be compelled to eat, because she was sick. "You must eat," said the young man, "or I will eat you." So she pretended to eat, but dropped the bits of meat through the floor. This the asuang saw, and threatened again with being eaten herself, through fear she ate the meat. She did not become asuang, however, as she did not eat any of the liver.

The next night when the asuang went away, she went to a chief of the village and begged to be protected from her husband. The chief promised to keep her from harm, and she remained in his house. The next morning her husband came in search of her and found her in the house of the chief, who said to him, "Your wife has left you because of your wickedness, and will never live with you as long as you continue your evil ways."

The asuang raised his downcast eyes for a moment, looked at his wife, and fell down dead.

6. THE FOUR ASUANGS OF CAPIZ.

There was once a commandant who made a voyage to Capiz in a little boat having six sailors and a captain. When they arrived at Capiz the commandant was put to lodge in one house, and the boatmen in another. Now the house where the sailors were lodged was a very grand one, beautifully furnished, and large. The commandant was invited there for the evening meal, by the owner of the house, who was a widow with three lovely daughters. The commandant,

the captain, the sailors, and the women all sat down to the table together.

The viands were delicious, the wines were of rare vintage, the tablecloth and the dishes were of the finest, and the servants were very attentive; everything being in conformity. There was much laughter and gay conversation until one of the sailors noticed that his fork was in the shape of a human hand. Without speaking, he called the attention of the others to it, and as quickly as possible they all concluded their meal. That night the commandant went to his own house, the captain had a room by himself in the house where they were, and the six sailors had a room together.

The boatmen were resolved not to sleep, but to watch for strange things that might befall. After they had gone to their rooms there was much passing to and fro, but all this ceased about midnight. So three of the sailors stole quietly downstairs, and there in the lower rooms they saw the bodies of three women, perfect below the waist, but all above missing, standing against the wall. Then a temptation entered their hearts and they smeared the upper parts of the bodies with ashes, so that they could not be joined to the other halves, and changed the positions of all of them. Then they ran to the commandant and the others, to tell them that the women were asuangs.

While they were gone the women returned, flying in and endeavoring to join themselves to their lower limbs, but they could not because of the evil done them by the sailors. So they began to cry for help, saying that they had done no harm, and a terrible fate would befall them if the dawn saw them in their present condition.

The captain heard their cries and weeping, and went down. They told him of the cruel trick which had been done them by the sailors, and procuring a cloth and water, he carefully washed off the ashes and placed them in their proper places, and just as dawn was appearing in the east, the asuangs became women again. They promised the captain every good fortune for his kindness, but were very angry against the sailors who had done the wickedness.

The other three sailors married women of Capiz, and the captain and commandant lived long there, but the three mischievous ones fled. Wherever they went the asuangs always followed, threatening them with death unless by marriage they repaired the wrong they had done.

At last they agreed, being worn out by continual persuasion of the asuangs, and married them. And the asuangs made them good wives, and the sailors were never, so long as they lived, heard to complain of their lot.

7. THE WOMAN WHO BECAME AN ASUANG.

There was once a man who was an asuang, who married a woman who was not. The two lived in a house with the woman's mother and their own child, a baby girl. The man was absent from home a great deal, and the woman grew jealous lest she had a rival. So one day, leaving the baby with her mother, she went out to the farm in the country to look for the man.

When she came to the house she could not find the man, but within, swung from the rafters, was a great deal of meat. Being hungry, she was tempted to try the meat, and finding it savory, ate on. After a while she ate a piece of the liver, and her nature changed at once and she became an asuang. After waiting a while she returned home, and finding her mother gone about her work, she took her own child and began to eat the flesh of its arm. The grandmother heard the child's cries, and for a while paid no attention to it, but finally returned just in time to see its mother running away, and the child with its arm eaten off.

The poor old woman could think of nothing else than that her daughter had gone mad, but she buried the child and went to the chiefs of the village for protection. The asuang went to the forest and joined her husband, and together they went to another village.

In this village they did very well for a while, till the neighbors began to notice that they never slept, but in and out, up and down, night and day, they were always stirring. So one of the neighbors learned in the ways of the asuangs went to the house one night and there found the bodies perfect below the waist, but with all above missing, a condition which betokens the asuang. So he changed the one for the other, and placed ashes on the surface where the missing parts should join, and set himself to watch. Soon they returned, but because of what had been done, were not able to resume their normal They flew about within and without the house crying, "Woe is me, woe is thee, if the dawn find us thus." Then they flew away again, and as soon as they were gone the man undid his work. Just as dawn was breaking, they came again, and finding all straight and ready, they became human again; but they were so ashamed at being found out that they went away and never again troubled that village.

8. THE ASUANG OF BACO.

I once knew a woman of Calapan who was married to a man of Bacó. They had one child, but when it reached the age of two or three years it died. The grandmother of the child went to the funeral and remained afterwards.

That night the father said he would go fishing, and took his line as

if he were going fishing, but instead he went to the cemetery, and dug up the body of the child, which he carried down to the seashore. There in the dark he began to wash it with sea water, saying as he washed "fish." Washing and repeating the word over and over, at last it became a great fish which he carried home. But his mother-in-law had been a spectator of all his movements, and when he laid the fish on the table she took up a sharp knife and threatened him with death unless he buried it again, telling him that she knew he was an asuang. After he had placed the child again in its desecrated grave, he was driven from the village, and his wife returned to her father, and the asuang was heard of no more.

Q. THE TIANAK.

There lived once upon a time a young couple who had been married only a month. Said the husband, "Let us go and plant palay in the country so that we shall have plenty to eat." So they started for the palay field and the road ran through the forest.

There they saw a baby sitting on the root of a tree and crying piteously. The soft-hearted woman said to her husband, "Can't we take the poor little thing? Perhaps it will live, and it is so pretty." So the husband agreed and they went on. They stopped to rest, and the woman said to her husband, "There is no milk in my breast, but perhaps it will quiet the child if I give it suck."

She nestled the little thing close up to her bosom and gave it the breast, but as soon as the baby's lips touched her, she cried out, "Aroy cong Dios,² it is biting me," but her husband thought it only a jest, for how could such a thing bite? After a few minutes she lay very still, and her husband thought her asleep, and went away for a short time. When he returned he saw that she was dead, and flying through the forest, he could see the baby! Then he was sorry that he had not killed the baby instead of showing it kindness, for surely it was a tianak.

III. THE TIK-BALAN.

The belief in a monster called the tik-balan is quite widely disseminated in the Philippines, notably among Tagalogs and Bisayans. It is not found among the primitive Mangyans of Mindoro, probably because living in the dense forests said to be his haunts, they know that no such thing is to be found there.

La Gironière speaks of one of his Tagalog companions on a hunting expedition having been afraid both to enter a cave, and to sleep under a balete tree. He defines the tik-balan as an evil spirit, and

⁸ Also written tic-balan, tik-balang, tig-balang.



¹ Palay, rice. ² "O my God!"

mentions the fact that in passing a balete tree, a Tagalog always says, "Tabi, po, Nono," as though requesting permission of a superior to pass. This custom is still kept up, though it is probable that the address is now directed to an *anito* rather than to the tik-balan.

The tik-balan is variously described, usually as being of superhuman stature, at least twelve feet, and that it has horse's hoofs on a manlike body. It is said by some to have great saucer-like eyes, and by others to have a long face like a horse. It has long streaming hair, and the best way to catch it is to drive heavy nails into a tree which it visits, and thus entangle its hair. The tik-balan lives in caves in the densest forest, whence it makes forays for the procuring of human flesh. It is malevolent, and is often said to be possessed of magical powers, but is apparently very stupid and easily outwitted. If captured it becomes a faithful and tractable servant for farm work, and never permits stray animals nor wild beasts to molest the crops.

The tik-balan has often been seen, according to their own accounts, by those who have related these stories.

Akin to the tik-balan is the oko. It is manlike in shape, but has an immensely long upper lip that may be made to cover the entire face. It associates with the tik-balan, but has no such supernatural powers. It is, however, fond of human flesh. The oko is called Maomao by Tagalogs, but as the only tale in the collection which refers to them is of Bisayan origin, the Bisayan name oko has been preferred.

Cognate to the oko superstition is the idea entertained by the Tagalog and Bisayan Christians of southern Mindoro, that their Mangyan neighbors rise the third day after death, and in a form like that of the oko haunt the scenes they have known in life. It is a revived body and not a spirit which walks, and if it can be led to the sea, it dies forever when it touches the water.

Another monster, but a benign one, is the kapre. It is gigantic in size, being even larger than the tik-balan, and is perfectly black. The name and description suggest an Arabic source (from Kafir), and it is possible that further investigation will show that this superstition is derived from the Moros, with whom the writer has no acquaintance. While several natives with whom the writer talked claimed to have seen the kapre, they were unable to give any details that would have thrown light on the subject of the origin of the myth, or accounts of things done by it, beyond the mere fact of its appearance.

I. THE TIK-BALAN.

A man and his wife wished to go to visit the parents of the wife, who lived in the country on the other side of the forest. They did

not know the road very well and were soon lost. Then the woods on each side began to crash and the tree-tops to move, although there was no wind. "What is that?" asked the woman, trembling. "Surely it is the tik-balan," answered the man. Drawing his bolo, he struck upon the ground, and bade all evil spirits begone in the name of God.

A great voice sounded from one side of the road, "You will never reach your destination," and from the other side responded another great voice, "You will die here in the woods." At last night came on and they were more afraid than ever, but whenever the voice came too close they recited the prayer against devils and three "Our Fathers," and the man struck upon the ground with his bolo and bade the devils begone again.

On the evening of the second day, having wandered for two days and a night on a journey that should have taken only a few hours, they arrived at the farm whither they were bound. They were so fatigued that they were only able to say that they had been followed by tik-balans, when they fell as dead.

The father of the woman knew what to do, however, and quickly placed crosses at the corners of the yard and in the centre, and sprinkled salt on the roof of the house.

Seeing themselves baffled, the tik-balans crashed off through the woods and troubled them no more, but it was a long time before the man and woman recovered from the fright and fatigue of their terrible journey in the forest.

2. THE TIK-BALAN.

"When I was a young woman I went with the family to the country to plant crops. My father went to town to get some provisions and my mother, myself, and the little children were left in the house. We lay down to sleep in the night without much fear, but my mother heard a noise of scraping on the walls of the nipa house. Rising quickly she looked out and there saw a gigantic shape. Hastily she woke the children, and calling me and seizing her crucifix, she went to the window and waved it. I also looked out and saw a hideous shape, as of the body of a man with the legs and feet of a horse and with a horrible horse-like face. She waved her cross, and the tik-balan ran off in the moonlight, taller than the house. The next day we found its tracks, close to the house, like horse's tracks, and the woods were broken down where it had passed through, running away from the blessed crucifix which deprived it of all its power to do harm. Surely if she had not waved the cross one of the children would have been stolen."

3. THE RESCUED WOMAN.

(Tik-balan and okos. A Bisayan tale.)

A man once lived with his wife in a little house in the woods. Their principal crop was maize, and for a long time they prospered. But something began to take the maize. One morning the farmer found that five stalks were gone, and to a Bisayan farmer it is a serious matter to lose a few stalks of maize. Then the next night he lost ten and another night fifty. So he set a watch but saw nothing. He was greatly worried by this, but as he had business in town he went away.

While he was away a tik-balan came to the house and took the woman who was left behind, and tying her into a bundle, threw her up on his shoulder and carried her away to a cave in the mountains. There he went down a steep ladder into a large room full of okos, which, as soon as they smelled a human being, cried aloud in joy, "Here is live human flesh." They put the woman into a cage to fatten her till she should be ready to eat.

The husband returned, found his wife gone, and being a brave man followed the trail of the tik-balan to his cave. Knowing that he could do nothing without help, he returned to his house and there found two nephews, both brave men, who had just returned from a voyage. These three procured all the alak 1 they could, and fastening the bottles around their waists and tying on their bolos, they went to the cave.

Down the ladder they climbed, into the dark. When they reached the bottom, all the okos set up the shout, "Here is live human flesh," but these brave men were not at all discomposed and only said, "Very well, but you won't eat us until you have tasted our alak." So the tik-balan and the okos tasted the alak and smacked their lips, declaring it was the finest water they ever drank. But soon the alak began to make them drunk, and they sang and talked and finally fell over and went to sleep.

Then the men went to the cage and let the woman out and started up the long ladders. The okos and the tik-balan by this time were recovering from their drunkenness and started to follow. But the men and the woman reached the top first, and the men cut the ladders loose and threw them with the okos and the tik-balan to the bottom where they were all killed. Then they returned to their homes and were never troubled again.

1 Alak=native rice or palm brandy.

4. THE YOUNG MAN WHO WAS NOT AFRAID.

A young man who lived in the country once wished to go to town. He was a brave fellow and started off clapping his hands and shouting to the tik-balan and the evil spirits that he was not afraid of them. As he went on he felt the touch of invisible hands grasping his clothing. Drawing his bolo he struck out to the sides and behind him, and although he could see nothing the steel rang as though striking on a rock. At last he came to a brook, and the invisible hands gripped him closer, tearing his clothes from his back. Looking up he saw also a gigantic tik-balan towering above and ready to grasp him. He attempted to cross the brook, but could not.

Then he drew his bolo again and struck it on the ground three times, at the same time saying a prayer against the evil spirits, three "Hail Marys" and three "Our Fathers." With that the evil spirits and the tik-balan gave back a little, but the young man, whether by fear or the power of the evil spirits, was nearly crazed. He went on, but his path instead of taking him to the village lead into the mountains until he had crossed seven. On and on he went never daring to stop till midnight, when the tik-balan drew near to destroy him.

Without knowing what he did he cut a bamboo and made of it a cross and carrying it he went on. The tik-balan, frightened by the cross, kept at a greater distance but still followed.

After much fatigue and suffering he came to his mother's house in the country, and she, being skilled in such matters, put crosses about, and put salt on the roof and on her son's body. But though she was a wise woman and knew much of herbs, it was three days before the young man could remember anything or speak.

Fletcher Gardner.

PHILIPPINE (VISAYAN) SUPERSTITIONS.

I. GOOD AND EVIL SPIRITS.

THE Visayans in general believe in three kinds of spirits: the tamawos, dwendes, and asuangs. The first are not especially bad, although sometimes mischievous, and accustomed to kidnap children, in order to make them like themselves. They live in mounds or elevated places in the fields. Their houses, which are generally on the inside of the mound, although sometimes built outside, are of metal or glass, and ordinarily invisible to mortals. Those who have seen them, and in each town there is usually at least one person who claims to have done so, say that the houses have the appearance of those inhabited by men, contain handsome furniture, and usually have in them beautiful young ladies who do their utmost to induce the child whom the tamawo has captured to partake of their food, since if a mortal once eats of their food he becomes for all time a tamawo like themselves. If, however, he successfully resists them, the child is, at the end of three or four days, taken back to the spot where he was captured, and released.

The tamawo can take on any shape he pleases, generally appearing as a man, but sometimes as a dog, carabao, or other animal. The tamawo, however, can be distinguished from the true animal, because the former has a huge body, big staring eyes, and the toes much prolonged and ending in big claws.

The dwende is a little sprite which lives in men's houses, and amuses himself by making noises, throwing sand and stones, and singing. In general, he is good natured, although if provoked he may take his revenge by making one of the children fall sick and die. At times one can be heard to drop from the ceiling to the floor, and at other times he knocks over kitchen utensils, etc.

Filipino houses swarm with lizards, rats, and bats. One kind of lizard, about three or four inches long, runs over the ceilings and walls, especially at night, and often slips and falls to the floor with a thud. Rats frequently alarmed us by lifting the lids of kettles, to get what might be within, and letting them down with a bang. They and the bats make noise enough at night to account for almost anything, and it is probable that with the lizards, assisted by the vivid imagination of the people, they are entirely responsible for the belief in the existence of these noisy little imps.

The belief in asuangs is too firmly established in the minds of most of the people to be easily shaken, and is sometimes the cause of great mischief, as the asuang is a mortal, in many respects like themselves, — indeed, may be one of their neighbors. The chief

characteristic of the asuang is his liking for human flesh, especially the livers of young children. It is with the greatest difficulty that a teacher can convince his scholars that the cannibals mentioned in the story of Robinson Crusoe were not asuangs, but simply men and women like their own parents. The children believe that the asuang can catch them and carry them to the tops of high trees, in order to eat them. This is one of the reasons why they dislike to be out after dark, and why they will not travel alone at night, or even in the daytime in lonely places, if it can possibly be avoided.

The asuang is a man or woman who has made a compact with the evil one. Such a one does not attend the church nor enter any other sacred place. He has a hole in the arm-pit which contains an oil that gives him the power of becoming invisible and flying where he pleases. His nails are very long and his tongue horribly expanded, black, and pliant as silk.

The asuang, like the tamawo, can assume the form of an animal at will. The early evening is the time most suitable for him to make a visit of inspection to the houses where, later, when the people are all asleep, he performs his horrible deeds. At midnight he leaves the lower part of his body, from the waist down, and the other half flies off to look for food, especially lonely travellers and babies whose attendants have neglected them. If any one can manage, during the absence of the asuang, to cast salt upon the part of his body which he has left behind, it will be impossible for him upon his return to reunite his body.

When a child is sick, the parents go to the house of one who is known to be an asuang, and beg him to come and cure the sick one. If the asuang can be induced to come and touch the child's hand, immediate recovery is assured and the parents return thanks to the asuang.

It is a serious matter to be suspected of being an asuang. Young ladies who belong to the family of an asuang are not sought in marriage, but are condemned to pass their lives in lonely spinsterhood, — a fate even more to be deplored in that country than in more civilized regions. Many masters will not engage a servant until after assuring themselves that there is no danger of his being related to an asuang.

In order to discover whether a person is an asuang or not, a curious custom is in vogue. The parings of the finger-nails are cast into the fire in the presence of the suspect. If the suspicion is correct, the asuang betrays himself by becoming extremely nervous and restless.

The probable origin of the belief in asuangs is thus given by a well-educated Visayan:—

"Before the Spaniards came to these Islands each datto or rich man had an asuang, or official who served as counsellor in religious and political matters. The asuangs were the most learned people among them. The Spaniards came and began to preach Christianity, and, of course, they had to show the falsehood of the asuang's doctrine, as contrary to morality. Then the neophytes and new Christians looked upon the asuang as a false teacher, and their hatred of him became so great that they forged and invented many attributes of him."

In addition to these, there are the cama-cama, or little spirits of the well, whose operations are limited to making black and blue spots on the bodies of those who come to bathe, by pinching them, and ghosts, which appear as flaming figures in the graveyards. As the graves are very shallow, and bones, coffin-boards, etc., are strewn around, it is not improbable that phosphorescent lights may sometimes be seen. A parish priest, in reply to a question once put to him by the writer as to the belief in these ghosts, said: "We do not know. It may be that God permits the souls of men to return to earth as a warning to others, but whether this is so or not I cannot say."

II. TWO TAMAWO STORIES.

I. There is a kind of tree called lonoè which the people think to be inhabited by tamawos, and they are afraid to touch it.

In 1876 a gentleman owned an estate in Igpandan, between Miagao and Igbaras, in the province of Iloilo.

Near the house stood a lonoc tree. The gentleman wanted to clear all the estate from trees and bushes, so gave orders to cut the tree down. The workmen, who all belonged to the ignorant class, protested, and besought their master not for his life to go on with the task; but he refused to listen, and the tree was chopped down.

The men, as they were cutting the tree, cried: "We are not responsible for this cutting!" By this means they hoped to escape the tamawos' anger.

Some time afterwards, the gentleman's house in town was troubled by stoning. No one could discover the author of the disturbance, although many suspected ones were arrested without causing the cessation of the trouble.

A Spanish priest, who, of course, did not believe that spirits could have anything to do with such matters, went to the house; but no sooner had he stepped inside the door than he was hit with a stone. Curiosity brought many people to the house to see the stones, flowers, dirt, etc., which continued to fall for about a month.

Who caused the trouble? The rabble solved the problem by imputing it to the tamawos, who in this way were avenging the

injury done them by cutting down the lonoc tree. The learned men attributed it to some evilly disposed persons who wished to annoy the owner of the house. But in spite of all the investigations made, the true cause was never fully established.

2. Once a fish seller went on horseback to sell his fish. He saw many houses along the road, and many people looking out of the windows, but he was surprised that no one wished to buy his fish.

At last there was no longer any road to walk upon. He turned back, but found himself in the midst of a thick forest.

Road, houses, and people had all disappeared. His fish, of course, were spoiled, as it took him till far into the night to get home. He thought that all was the result of a trick played him by the tamawos.

III. THE STORY OF AN ASUANG.

One day an asuang fell sick. His daughter, who did not know that her father was an asuang, went to look for a physician. When she had walked about a mile, she met a friend and asked her to tell her where she might find a doctor. Her friend replied:—

"I know where an excellent physician lives. He cured my father, who had been sick for many years with several diseases. Every year, at the time of the Christmas holidays, this physician goes to live in a cave in the mountains, and there for a week he gathers roots and the bark of trees and makes his medicine. Come, and I will show you where he lives."

When they had arrived at the physician's house, the girl said: "We have come to see you because my father is sick, and my brother and I are afraid to stay in the house any longer with him; for this morning, when he saw us, he got up and tried to run and kill us, but could not, because he was so weak. His eyes are so big and his arms so long that I am afraid of him, and no one dares to go into the room where he is for fear he will try to kill them."

Then the physician said: "I will come to see him to-morrow morning at eight o'clock. You must prepare some corn for me to eat." But the daughter did not prepare anything, because she was afraid and ran away.

The next morning at eight o'clock the doctor went to the house and called for the woman, but no one answered him. Then he entered the house and asked, "Where is that woman who called on me yesterday?"

The asuang answered, "Where is that woman who called on me yesterday?" Then he woke up and ran to catch the doctor. The latter cried, "Help! help!" and the asuang replied, "Help! help!"

When the neighbors heard the physician call for help they came running in, to see what was the matter. One man, who was coming men

the t

, the

saw

the

urse, He

WOS.

now

/hen

tell

her, very

s to

oots will

iid :

her

this

hut

his

the

TOW

e to

11:25

and

ered

yes-

n nie

The o!"

ame

ming

h. rned from the well, had a glass of water in his hand. When he came to where the doctor and the asuang were fighting, the glass of water was spilled, and some of it fell upon the asuang. Immediately the asuang was changed into a heap of little worms. The neighbors ran away, and never saw the asuang any more.

IV. ITEMS OF SUPERSTITION.

The Visayans have many superstitions, which are implicitly believed by the lower classes, "and even," as one of their own people, a very intelligent teacher, wrote me, "among the half-educated people." In addition to their belief in spirits, witches, etc., called by the various names of asuang, tamawo, and duende, the following are the most commonly held: —

When a black butterfly comes into the room it denotes that some member of the family will soon die.

A certain white moth with red spots causes inflammation of the eyes.

Fishing nets and the fighting cocks are taken out of a house where some one is dying, or at the birth of a child, as otherwise they would be unlucky.

When the rice is threshed it is put into the granary with as little noise as possible, as otherwise it would be frightened and would not yield abundantly in the following year.

The first netful of fish caught during the season is thrown back into the water, to bring luck for the next year.

If one involuntarily bites his lip, it is a sign that some one is talking against him.

On the third day after a death, the remaining members of the family take a bath in the sea, dropping into the water something belonging to the deceased.

One must not point a finger at the rainbow, for if this is done the finger will become crooked.

The eclipse of the moon is thought to be caused by a huge animal, called bacunarra, which holds the moon in its mouth.

To play with a cat will cause a storm.

14

The Negritos sell a drug called lumay, which has the power of attracting the love of the ladies. It is burned and the smoke allowed to cling to the garments of the one whose love is desired.

A little tar is mixed with ground horn and put upon the baby's head so that the spirits which live in the forest shall not harm it.

Lalanhan is a kind of oil, which is kept in a bottle. Many slaves will be the property of one who owns lalanhan. When the oil rises in the bottle and gives off froth, the owner has the power of turning into an asuang.

Digitized by Google

If the owner of the lalanhan dies, and no one inherits it, the dead man will turn into an amamanhig, or ghost, which will be heard continually chattering. But if some one inherits it, the ghost remains quiet.

Falling stars are the souls of drunkards. At night they return to earth, singing: "Do not drink! Do not drink!" Each day they try to climb back into heaven, but each night fall back again.

If any one approaches a house where the people are eating a meal, it is unlucky for any of the family to go out to meet him. If it is absolutely necessary for some one to go out before they have finished eating, the dishes are moved around so that there will be no vacant place.

To eat supper or to start on a journey just as the moon is rising will cause sudden death or severe sickness. To bathe on the first day of the month will also cause sickness, and if the first day of the month falls on Monday the people prepare medicines for the sickness which will surely come to the town.

If a cock crows early in the night and no others answer it, it is a sign that thieves are around. If he changes his position towards the wall at midnight and looks up at the rope that is tied to its foot, he will win the next day's fight.

Sweet potatoes are planted at low tide, in order that the crop may be large. In former times the farmer used to remove his clothes.

One must not look up at the leaves of the banana tree when planting it, or the fruit will be small.

Thunder is the growling of a large cat.

A man who goes courting must carry with him four leaves of the buyo plant. It will never fail. The leaf of the buyo tree is used to wrap the betel-nut in when it is chewed, and all the lower classes chew it.

If a dog howls at night, evil spirits are abroad, or some one is dying.

If a man has a cocoanut with only one eye, he is invited to watch the dying. At night he puts the cocoanut on the ground under the house in which the man is dying, and while he does so, the asuang is obliged to visit the dying man and give him his hand, when the sick one will instantly begin to mend.

On the second of November (All Souls' Day), most of the lowest class prepare a rich supper, which is laid on the ground at night, and the souls of those relatives who have died during the year are supposed to come and partake of it.

The Negritos either abandon the house in which any one has died, or else wall up the door through which the dead was carried and

make another, in order that, if the spirit revisits the dwelling, it may not be able to find its way in.

To step over a sleeping person, or to awaken him suddenly, is a deadly insult, as during sleep the soul is supposed to be absent from the body, and any such action is liable to interfere with its safe return.

Some of the people in the interior, before they begin to clear the fields to start farming, kill a pig or a chicken, and make a feast to the spirits which live there. They believe that if they were to cut down the trees before they had induced the spirits to move away, the whole family would die. After the ground is cleared and before it is planted, betel-nut, a comb, and a short stick with thread rolled upon it are placed with the seed. When the heads of rice begin to form, a stick of baguay, a small kind of bamboo, is put in each corner of the field. When the rice is ripe, the first of the crop is toasted with sugar and cocoanut, and offered to the spirits. It is unlucky to go to the left of the basket in which the rice is put. When the rice is thrashed and winnowed, which is usually a considerable time after harvesting, the rice is gathered with great care into a basket, in order not to scare away the good spirit which is asleep in it, and a bolo or axe is placed with it. Then a feast is held, after which the owner gives the low call used in calling the chickens, in order that the spirit of the rice may go home with him.

Those who live in the towns laugh at these superstitions, yet it would be difficult to find any one who does not believe at least some of them.

W. H. Millington. Berton L. Maxfield.

NOTES ON THE GYPSIES.

About twenty-five years ago I learned to speak Gypsy here in America of American Gypsies. Since I have seen them in nearly every country in Europe, and found I could make myself understood everywhere. In Hungary I learned to talk the Hungarian Gypsy dialect easily and well. This is a perfect language, with a complicated grammar, and full vocabulary. The English dialect has about one half English words as spoken, and its grammar is almost entirely English. The investigation of their habits, customs, occupations, history, and language in the different parts of the world where they are found has interested me exceedingly. Naturally I have read everything I could find on the subject. For many years I have devoted myself specially to the study of Oriental Gypsies, about whom very little has been known.

The Gypsies are averse to teaching non-Gypsies their language. Père Anastase states (in his splendid articles on the Nawar (نوَرَ) of Mesopotamia, October and November, 1902, "Al Machrig," the Arabic journal of St. Joseph's University, Beirut) that he could not get one word for "two yellow pieces." Deception is one of their trades, and it is difficult for strangers to get the truth from them. When I talk Gypsy with them, however, they always say nobody but a Rom can speak Románi, and insist I am a Gypsy. So I have let it go so and have been received and treated as an American Gypsy brother (Americano Romano pral), a gentleman (Báro Rai) from across the They have been frank with me, and everywhere we have talked over all about our Gypsy race, numbers, trades, traditions, prosperity, poverty, language, and history. They are all proud of their (Kalo rat) black blood, and always were as earnest and interested in our talks as I was. Perhaps the most valuable part of my investigations have been what I have learned from the Gypsies themselves. They travel a great deal, much more than is realized by others. They are very observing, see and hear everything, and they have good heads and excellent memories. They live by their wits, and are sharp and shrewd, whether it be in trading horses or telling fortunes. As one colored man in the South expressed it to me, when I asked him if the Gypsies are smart, "Smart, I reckon they are awful smart. Why, one of them swapped an old watch not worth fifty cents for my father's gold watch which cost him twenty dollars."

1. As to their reputation for stealing children. It is undoubtedly the common belief all over the United States that Gypsies steal children. So it is in England, and has been for several centuries. All the Gypsies in the vicinity of Boston know me as Lawyer Sinclair,

and for many years I have been consulted by them when in trouble. There have been a good many cases when children were lost and the Gypsies were suspected of kidnapping them. Often their camps have been searched, and they have been subjected to much annoyance and trouble. In no case, however, has it been found to be true that they had taken any children.

One case, I remember, excited great interest in the newspapers at the time it occurred. A Willie McCormick disappeared in Boston, and his loss was heralded all over the country in large headlines by the newspapers. Finally two Russian Gypsy girls were arrested in Washington, D. C., for stealing him. A piece of paper was found in the possession of one with the name of Gertrude, his sister, written on it. This was photographed and sent to her, and she asserted most positively it was her handwriting which she had written the evening he disappeared. A Boston detective was sent to Washington. two girls were kept under arrest for many days and subjected to a rigid cross-examination, as was the whole Gypsy camp. Finally it was discovered that these Gypsies never had or saw the boy. popular superstition that Gypsies steal children had excited so much the imaginations of the boy's relatives and the public, that they all were deluded by foolish suspicions. The "New York Herald" of April 27, 1901, has quite a long account of part of this.

The question has been one I have considered carefully for over twenty-five years, and I have made very many inquiries, but I have never *even heard* of a case where Gypsies have ever stolen a single child. One good reason for discrediting any such belief was once expressed to me by a shrewd old Gypsy woman (pūrī rōmnī). "We have children enough of our own, more than we can take care of!"

Again, they know there is the popular belief, and that they and their camps will be at once searched if a child is lost. They have often told me so, and say they are not such fools as to steal anything when "the stolen property could be found on them."

2. Honesty. They have often used this same argument to me as to the common reputation attributed to them of being inveterate thieves: "We do not dare to steal. If anything is missing, the police always immediately search our camps." Here in America the Gypsies also claim and boast that no one Gypsy has ever been sent to jail. I have made careful inquiries of district attorneys, the police, and others, and never have been able to hear of any such case.

The moral standard of the Gypsies I fancy must have vally improved, if one half what is written about them in books is true.

Even the horse dealers have learned that honesty is the best policy. A large number of these are prosperous. Many own free and clear considerable real estate. They find, if they cheat a purchaser

once, they never sell him another horse, and that it is for their interest to treat him fairly.

A good many of them are members of the Baptist Church and speak at the prayer-meetings with all the fervor of the other members.

Oftentimes I have heard them exhort visitors to their camps about the blessings and necessity of a Christian life. Once I asked a pious old Gypsy how he managed to get rid of his bad horses. His repartee was shrewd and Gypsy-like. "Mắndě mūks mrō chấvō bíkěn the pággér băvöld grāis, I let my boy sell the broken-winded horses." "Mándě bíkěns the kúshtŏ, I sell the good ones."

To state the matter moderately and justly, as far as my own experience and information goes, the Gypsies are not given to thieving more than other poor ignorant people in the community where they are found, certainly in America. When we come to sharp tricks and petty deceits which are not a breach of the criminal law, most of the Gypsies are without rivals.

As to other countries, I will now simply quote a sentence from an official report sent me in Russian by General Ivanov, governor-general of Russian Central Asia. I had written him for information about them in that territory. The report was quite full and gave many important facts entirely new, and must have required much study and time by scholarly men. One phrase is as follows: "According to the reports of the administrative officials they behave themselves well, although among the people everywhere they have the reputation of being thieves and cheats."

3. Chastity. There is one striking feature found among the Gypsies of America and Europe. Their women are always chaste. case of a Gypsy girl straying from the path of virtue is very rare. In the most dissolute capitals in Europe, perhaps Buda Pest and Bucharest, everybody, Gypsies as well as all the rest of the people, says a single case cannot be found. So it is in Spain. It is the same in The Gypsy beauties of St. Petersburg, Moscow, Nijni Novgorod, and other Russian cities delight and bewitch the gilded Russian youth by their fascinating songs and dances kept up until the wee small hours of the morning. Champagne flows like water, but there is always an old Gypsy $d\bar{a}\bar{i}$ (mother) with them to watch over them. In olden times, at least, any lapse on the part of a Gypsy woman was visited with a most terrible punishment. The case is different with one class of Gypsies in the Orient. The rest are like the European Gypsies. But this dancing girl class plays an important rôle in the western part of the East, and they number many thousands and are everywhere. Why there should be this great and important difference is an interesting question which would require A. T. Sinclair. too much space to discuss here.

ALLSTON, MASS.

SOME OJIBWA MYTHS AND TRADITIONS.

INTRODUCTORY NOTE.

Some of the following myths and legends were told in Ojibwa and interpreted in broken English; others were given directly in similar English. They have been only slightly edited, in order to preserve as far as possible the interesting style of expression used by the story-tellers and interpreters. The author has collected and published similar matter in the Journal of American Folk-Lore for 1897, the "Proceedings of the American Association for the Advancement of Science," 1895 and 1896, the "American Antiquarian," 1891, 1896, the "Archeologist," 1894; also in the "Saginaw Evening News," the "Christian Herald" (Detroit), the "Detroit Free Press," the "Saginaw Courier-Herald," etc., 1892–1898. He is indebted to Dr. William Jones for aid in the interpretation of Ojibwa words, etc. The stories are as follows:—

- 1. The Invasion of the Valley.
- 2. The War Party that saw the Thunder-Bird.
- 3. Mejewedah.
- 4. The White Deer.
- 5. The Girl with the Long Hair.
- 6. The Rape of the Ojibwa Maiden.
- 7. The Peculiar Notmitchene.

STORY-TELLERS AND INTERPRETERS.

I. Asheton quabe, or Asheduhnequabey, as he writes it, says his Ojibwa name means: His head reaches to the sky. Ashetonquabe probably is the same as ācitōnāgāba, a man given to much talking. Ācitōnā or ācitōnāgā means that he is garrulous (he is a gossip); and ābā is person. He is known to the white men of the neighborhood as Dan Wheaton. In 1894, he said he was sixty-five years old. He is an exhorter in the Indian Methodist Church at Peonagowink. He lives at Peonagowink, which is situated on the west bank of the Flint River in Taymouth Township, Saginaw County, Michigan.

Peonagowink, or peonagowick, is like piwanagowik, which means come and put, sew, or nail it in place.

2. Kinneoba or Kinneoba, whose name is spelled Kanoba by Quewis, is known to the white men of the neighborhood as Warren Chatfield. He lives at Angwassag, the Ojibwa village near the Shiawassee River in St. Charles Township, Saginaw County, Michigan. The word Kinneoba is like kinō wā i bā, long period of calm; kinōis long, and awibā very calm.

Shiawassee is probably for ke'tci a' wā sî si sī bi, and means big

bull-head river; ke'tci is for big; awa si si is for bull-head fish; and sībi is for river. The ke of ke'tci is often not heard, and 'tci becomes almost like stci or ci, which last is the same as shi.

- 3. Mrs. Chatfield is an old Indian woman, probably Kinneoba's mother. She lives at the same place.
- 4. Quewis is known to the white men of the neighborhood as Peter Henry. He is a manufacturer of hand-shaved axe handles and lives at Angwassag, the Ojibwa village, near the Shiawassee River in St. Charles Township, Saginaw County, Michigan. The word Quewis is probably for kwīwis, which in turn is a shortened form of kwīwisäns; it means little boy, and is a common name. It does not necessarily mean that it is a man's only name; it often becomes attached to a boy who carries the name throughout life, while his real name may never be used except perhaps on rare occasions.
- 5. Frank David was a lad about twenty years old in 1894. He lives at Angwassag, the Ojibwa village, near the Shiawassee River in St. Charles Township, Saginaw County, Michigan, and was one of my boyhood friends.

MYTHS AND LEGENDS.

I. THE INVASION OF THE VALLEY.

Introduction. The story of the invasion of the Saginaw Valley, Michigan, by allied Ojibwa, Potawatomi, and Ottawa forces, and the driving out of the Sauks, is commonly heard in that region. These Sauks were the Sac of the Sac and Fox, Algonkian tribes, now living in Iowa and Oklahoma.

1. Sauk is from osāgīway, he comes out into view, and refers to the mythical origin of the people; it is said that they were once creatures of the sea dwelling under an island, and on their coming out of this abode they assumed human form. The Ojibwa name for one Sauk is Osāgi and the plural Osāgīg.

In a personal letter, dated Frederick, Md., December 26, 1896, Prof. Cyrus Thomas writes: "The people of this tribe have been designated by such terms as Asaukees, Jakis (misprint for Sakis), Osagi, Osak, Osankies, Osaugeeg, Osaukies, Osaukee, Ousaki, Ousakiouek, Ozaukie, Sagaeeys, etc. Tradition points to the east or north of Lake Huron as their former home. They stopped for a time, on their westward journey, near Saginaw bay, which received its name (Saukeenong, 'Sac-place') from this circumstance. According to Bela Hubbard ('Memorials of a Half-Century,' p. 159) Champlain [1611-12] 'visited the country of the Sacs near Saginaw bay.' See also Schoolcraft, 'Ind. Nats.,' v, p. 145." I have heard the same people designated by the word Sagie; see first part of this legend.

Hubbard (Bela), "Memorials of a Half-Century," New York, c. 1887; Schoolcraft (Henry R.), "Historical and Statistical Information respecting the History, Conditions, and Prospects of the Indian Tribes of the United States," Phila., 1851-57, pts. i-vi, 4°. Copies: University of Mich.; Hoyt, Saginaw.

- 2. Ojibwa is spelled in various ways. Preference is here given to this spelling because it comes nearest to the word the Indians call themselves. The Ojibwa themselves do not seem to know the meaning of the word.
- 3. Potawatomi is probably related to pōtawatam, he makes a fire, that is, he makes it by blowing; the people call themselves pōtāwātomīg; it is also the Ojibwa name for them. There are various spellings of the word, Potawatomi being preferred because it is nearest to and almost the same as the Indian word.
- 4. Ottawa is, according to Bishop Baraga, from the name of a reed growing along the shores of the Ottawa River. The people got the name by living there. It seems the most plausible explanation. The word is pronounced Otāwa.

The usual version of the tradition varies slightly in details and has been published in several places. The following account, although showing important discrepancies with the usual version, apparently refers to the same invasion and was told me by Quewis in 1894.

The Sauks or Sagie were very savage and the worst kind of Indian that ever existed. Their language was almost like ours. A young Ojibwa married a young Sauk. After they were married the two tribes were brothers and never fought.

This young Ojibwa went down to the Sauk tribe and they killed him and cooked him. Then they sent an invitation to the Ojibwas to come and eat dinner down there. But the Ojibwa did not know they were not to have a regular dinner and so they went. The father of this young Ojibwa looked around to see where his son was. He did not know that his son was killed and cooked. The Sauk told the father, you must eat this your son, or we will kill you and this will be your last day. Thus they made them eat that young Ojibwa.

After they are they went home, and three days later they sent a young Ojibwa girl to get the son's wife and bring her over to the

¹ The tradition is recorded, as related by William McCormick on pp. 117-120, History of Saginaw County, Michigan, Chicago, Chas. C. Chapman & Co., 1881. See also Smith (Harlan I.), "Legendary Invasion of the Saginaw Valley," American Antiquarian, Chicago, vol. xiii, No. 6, November, 1891, pp. 339, 340; reprinted under title "The Invasion of Saginaw Valley: A Legend of Northern Michigan as Told by an Indian," Detroit Free Press, Sunday, January 3, 1892, p. 11; also in Saginaw Courier-Herald, daily issue, January 7, and weekly issue, January 14, 1892.

Ojibwa tribe. So this young girl went and got the young Sauk widow to come. Then the old father of her dead husband killed her and they cooked her, and in like manner invited the Sauk tribe to come over there to eat dinner with them.

The Sauks came over. I suppose there were two or three hundred of them. The Ojibwa made them eat that venison, that you call "ens." They made the meat her up by threatening that if they did not they would kill every one of the Sauks, and they had weapons with which to do it. The Sauks had come in bark canoes.

Those Sauks went back home and the next day a young Sauk came with a stick about as long as a finger.² It was a battle stick, which, if accepted, meant war. The young Sauk dropped the stick. Then the Ojibwa knew how the Sauks felt.

This was the first war the Ojibwa ever had. The first people put here were the Indians. There were four different tribes. There were many of those Sauks here then. Michigan was full of them. The Ojibwa, Ottawa, and Potawatomi were together in fighting these Sauks.

The fighting began this side of Detroit.³ That was when it was all forest. Bows and arrows were used. The Sauks were driven up through the Saginaw Valley and up to Mackinaw; the allies killing many of them most every night. They never fought in the daytime. All were killed but six girls and six boys. These were taken beyond the Mississippi and told if they ever came back across the river again, they would be killed, and that they had better stay where they were put and consider it their country.

Comments. It seems noteworthy that the Ojibwa refer to their enemies, the Sauks, a tribe in practically the same stage of culture, as being very savage and bad, since this is often the attitude of mind found under similar conditions, not only among primitive peoples but even among us, who are supposed by many to have reached a stage in culture where we should be able to give an unprejudiced description of our enemies.

It will be remembered that both the Sauk and Ojibwa languages belong to the Algonkian stock. In this light Quewis' statement that the languages were almost the same shows his ability to recognize such linguistic similarities, and suggests that other Ojibwa at least, if not even such peoples in general, have the same ability. It is also

¹ Ens is probably for wīyās, the Ojibwa word for meat.

² With the forefinger of one hand he indicated the length of the forefinger of the other hand.

⁸ That is between Detroit and the Saginaw Valley, where Quewis, the story-teller, lived.

noteworthy that these people made friendly alliances between tribes by marriage as is also frequently done nowadays in Europe. The story shows that, at least in some cases, the Ojibwa man went to live in the tribe of his wife.

At the time this story was told there was still some forest in the Saginaw Valley, but to the Ojibwa, who remembered the days before the sawmills, the forest then seemed gone as practically was the case, so far as pine trees were concerned.

Dr. William Jones has informed me that the Sac and Fox Indians of Oklahoma and Iowa have traditions regarding this invasion, and that they claim the Sauks resisted stubbornly, killing great numbers of the allied Indian forces, and finally retreating in good order with many of their people.

2. THE WAR PARTY THAT SAW THE THUNDER-BIRD.

Introduction. On showing Ashetonquabe a copy of the "American Antiquarian," he saw the words "thunder-bird," whereupon he was reminded of a story of the war party that saw the thunder-bird, which he then began to relate to the author. This was Monday morning October 22, 1894. Tuesday morning he gave the same story in slightly different words. The following is made up from these two accounts:—

The Ojibwa, my old folks and my father told me that they wanted to go to war beyond the Rocky Mountains and sent a war party of ten braves. The tribe they were going to fight, I do not know its name.

The war chief had a dream when he was a young man. He had been painted black with charcoal. Such young men fasted ten or twenty days, never eating anything, so after twenty days this young man, who had never dreamed much before, dreamed of how to do when he wished to go to war. Among other things he dreamed of how many braves he should take. If all the braves were to return they should take no more nor less than this number. That is why he took ten men.

When the war party reached the summit of the mountains they saw a nest on the mountain down beyond. The nest was on a kind of little island there surrounded by a pond. They saw two birds as white as snow on the nest. The war chief told his men not to touch the birds, as he had dreamed not to touch them, and they went on; but one of them, a foolish boy, who was behind with his bow and arrow, where the others did not see him, pulled out one of his arrows. He was going to shoot the birds, but every time he aimed, one of the birds winked his eyes and the arrow split right in two as if struck by lightning. This happened every time he took a new arrow. The

bird thought little thunder and lightning. That is what split the arrow. The war party went on. They saw black clouds coming from the west. They heard the rumble of thunder coming and the war chief called his men together and told them to scatter, each one to stand by a tree, because the thunder was coming fast. Then each one went and stood by a tree. The thunder came and the lightning struck the foolish boy who was going to shoot the birds and it killed him. He was cut all to pieces so that only his skin was left, no flesh. That is the reason the leader told his men not to shoot the birds.

The war party went on and found the people at the place where they were going to war; but when they fought they lost every brave they had, because the foolish boy broke the laws on the way, by trying to kill that bird.

But the war chief was saved and brought home a few scalps. So they had a dance when he came.

That is the end of the way it was told to me.

Comments. The dream was possibly the one had while being initiated into the Medi secret society of the Ojibwa; the painting with black charcoal and the fasting possibly being those accompanying such an initiation. Such fasting, the other preparations, and, perhaps, most of all, the state of mind broken by these ceremonies, expectant and receptive, certainly facilitate such dreaming.

Mr. Frank David said that Me kat ā ka was the first degree reached in the Medi secret society after the leader blacked his face, and that he was allowed to eat or drink nothing except snow. Although for one to fast does not necessarily mean that one is a candidate for the *midewiwin*, it is an office preceding most important enterprises. Its chief function is to gain insight into the future to find out the chances of success.

Mekatāka is for ma'kadā'kā, he goes in black; it refers to the blacking of certain portions of the face with charcoal during periods of fasting.

The thunder-bird is represented in black in the design of an open twined bag¹ called Na moot, which I have and that I collected at Angwassag, the Ojibwa village, near the Shiawassee River in St. Charles Township, Saginaw County, Michigan.

3. MEJEWEDAH: A HERO MYTH.

Introduction. Monday evening, October 22, 1894, Kinneoba told me a story, which was interpreted by Quewis.

There was once a time when in our tribe a great Ojibwa man

1 See U. S. N. M. Rep., 1902, pp. 385-386, plate 131.

lived who was called "Me-je-we-dah." He had many members in his tribe and frequently went to some other place when he was ready to fight. He went south once to fight the Flatheads, the Nebāgin-dibe.²

One time this man told his braves that on the way to fight the Flatheads they would see an animal they had known, but not to say anything to it, because it could understand everything they would say. If they had any evil thoughts toward this animal it would know. There is always one foolish person in a company and there was one among Mejewedah's braves.

They were near where Chicago now is, but this side of it, near Battle Creek, and it was before the white people came here.

When noon came they saw this animal, and the foolish fellow said it was nothing to fear. He really was not afraid of the animal. It was a buffalo, and the buffalo knew in himself that this foolish fellow was not afraid of him. So after the braves knew this buffalo was angry they all stood in one row. The buffalo came up to the foolish brave, who then turned and fled, but the buffalo ran him down.

Then the foolish brave turned into a partridge, which flew and had every appearance of that bird. The buffalo also turned into a bird and continued the pursuit.

Then the foolish brave turned back into a man.³ The buffalo in the form of a bird immediately turned into a man too, and ran him down again.

After this brave was tired he jumped into a little lake and turned into a fish. Then the buffalo man took a spear and soon speared the fish and threw it to the party of great men. When the fish dropped, it was a man just the same as when he started out, only he was dead. The buffalo man then assumed his original animal form.

Then the leader, Mejewedah, became angry with the buffalo and the buffalo also was angry. When Mejewedah and the buffalo came together, Mejewedah took hold of the buffalo's horns and killed him by splitting his head open.

After this they went on to kill the Flatheads, just as they do in war. When they reached the enemies' country they saw a woman and a man walking in the woods. They caught the man, but they could not catch the woman, who went back to her village and called the people together.

Then her tribesmen went on horseback to where her husband had been killed by Mejewedah and his band. Mejewedah and his great

² Nebāgindeback.

¹ As spelled by Quewis; "Me-we-jah," as spelled by Mr. Frank David; Midge-wi-da, as spelled by H. I. S.

^{*} At this point Mr. Frank David took up the work of interpreting.

men ran away. But they were finally surrounded and fought the Flatheads. One Flathead was as great as Mejewedah. In the fight the Flathead would hit Mejewedah with his war club, but Mejewedah was tough and could not be killed. Mejewedah killed the Flathead. After Mejewedah and his braves had killed all the Flatheads they turned and went home to their village.

Every time a young man married, Mejewedah would take the woman away for his own wife, and every one was afraid of him. But one time he went to do this and the young man was greater than he. So the young man killed Mejewedah.

Mejewedah was a sort of medicine man. He defeated a million people and killed many, but at last he met the young man that killed him. Mejewedah was more (Mide-wa-dis) gifted in magic than any of the others until he met this one. When this young man was finally killed Tecumseh became chief. Tecumseh was an Ojibwa.

Comments. Mejewedah is probably for mätciwätā, a term applied to a warrior who has taken scalps or has counted coup or who has done both. Mätci- is an initial stem and denotes big, large, great; -tā is a secondary stem and refers to a person. The more usual word is Ke'tcidā. Ke'tci- has the same meaning as mätci- above; da- is the same as -ta.

Me-we-jah is for mäwiga, which means long ago.

Nebāgindibe is for nēbagindibē, one with a flat head; nē bagiis for flat, and -ndibe or -dibe is for head. The plural is nebagindibēg. The term refers to Indians living somewhere at the south. It
does not necessarily refer to the Flatheads known to us. The Ojibwa
have walked as far ast he Rockies, but I have never been told of
any who have gone as far as the Pacific coast. The use of the name
"Flatheads" suggests that the Ojibwa, at the time to which this
story refers, which seems to have been since the horse was used,
knew of a tribe with flattened heads. Skulls with flat occiputs, probably caused by cradling the child on a cradle board, as is still done
among the Ojibwa, have been found in the Saginaw Valley.

However, they may have known tribes as far west as the Flathead country in Montana. The Blackfeet, like the Ojibwa, belong to the Algonkian linguistic stock, but there are wide differences between them and the Ojibwa, particularly of dialect and of culture. The Ojibwa are a forest people, and the Blackfeet a plains and buffalo people, now located in Montana not far from the Flathead country.

I have other material collected from Lapeer, Michigan, which refers to the Massagas as living there. These two cases suggest, on the part of the Ojibwa, a wide knowledge of tribes from the Massagas in the east to the Flatheads in the west.

The transformation of a man into an animal and vice versa, or of one animal into another, is of frequent occurrence in the tales of the Ojibwa. It seems to suggest that in their minds the animals, all life-forms, and many if not all objects, were considered to have souls, an idea which is in contrast to the Christian belief that man only has a soul.

The word "million" was apparently used simply to express a large number.

Midewadis may be for midewadis, which probably means he is strong in magic by reason of being in the midewiwin — mide- refers to the midewiwin, and there is a word wadis meaning navel.

Tecumseh 1 was a Shawnee. The Ojibwa fought under him, among representatives of practically all the northwestern tribes, of whom he was the recognized leader, and now regard him as a Sauk. The word refers to the passing of an animate object from one place to another, as the flight of a bird over an intervening space.

4. THE WHITE DEER.

Introduction. Tuesday evening, October 23, 1894, after collecting the legend, the Rape of the Ojibwa Maiden, as told by Mrs. Chatfield and interpreted by Quewis, I walked home with him in the rain. As we plodded along he told me part of a story, unfinished on account of the weather. Four days later, I wrote from memory what he said, as follows:—

Did you ever hear the story about the young man who went out into the woods hunting and was lost?

After about a week he heard a voice, but could not see any one. This voice told him he should make a wooden image of a man, and set it up by his side when he went to sleep. So he did this. In the morning, when he awoke he found the image was a living man sleeping beside him. He awoke the man, and asked him why he was there. The man answered, "I am here to show you the way home." So they started out together in the morning, and at last they came to a porcupine. They were going to kill the porcupine to eat, but the porcupine said to them, "If you will let me live and go on, you will find a much better meat to eat." So they went on. By and by they came to a turtle, and they said to him, "You are no better," — but they were going to kill the turtle to eat. The turtle said, "No, I am not the one. Go on; you will find something much better." So they went on. At last they came to a white deer, and were about to kill it, when the deer said, "No, do not kill me, for I will show you

¹ See Mooney's "Ghost Dance Religion," Fourteenth Ann. Rep. Bur. Eth., and consult Drake's Life of Tecumseh.

the way home." They said "All right," and started to follow the deer. These three went on through the woods, and the deer led them to another tribe of Indians, who killed the two men and kept the deer.

We had now arrived at Quewis' house, and he had been relating part of the story while standing there. At this point he stopped and said, "So, you never heard that story? Well, that is only part of it. It's a long, long story. I will tell it to you when you come to write it all down."

Introduction. On April 20, 1896, Quewis wrote me a letter about the white deer, headed Fergus, St. Charles Township, Saginaw County, Michigan. Slightly edited, it is as follows:—

One time there was an old Ojibwa who had a wife and two children. He had his own hunting-ground where he alone went every fall to hunt. Once when he had been hunting at this place about two weeks and had killed many deer, he was taken very sick. It will be remembered that there was no one living near where he was with his family, but he had a dream one night that some one came and took him away. He told his wife about his dream, then he started for the place where he dreamed he had been. He travelled two days and came to the place the second night. He made a fire by a log, and taking out his tobacco, filled his pipe and smoked. While he was smoking he saw some one sitting on the log. It was a wild Indian who had come to him.

This wild Indian said to him, "You came all right. I made you dream because I knew you were sick. I see you every fall when you come to hunt, but you can only see me when I allow you to do so, even when I am at your side or in front of you. Now you can see me, but you need not fear, for I will not touch you. I shall doctor you and you will get well."

The old Ojibwa then took the medicine given him by the wild Indian and became well. He was so very grateful that he told the wild Indian that he had nothing with which to pay him but a good gun, and if he wanted the gun in payment he would give it to him. The wild Indian told him he would be there in a week to receive the gun.

The old lame Ojibwa then started home and found his way to his family. About a week later he went to meet the wild Indian, who never came to the meeting-place. But the Ojibwa lost his gun.

Comments. It may be noted that the Ojibwa were familiar with the making of wooden images. I am told that some of these are to be found in European museums but have never seen one among the Ojibwa or from them.

I am told by Dr. William Jones that the making of wooden

images is still done by the Ojibwa and other Algonkians. Also that the image in this story is in keeping with the primitive Ojibwa philosophy. Apparently they gave up this work years ago and probably because of the teachings of the priests among the Canadian voyageurs and fur-traders.

The power of speech, as well as a spirit, is given to animals in the Ojibwa myths.

The white deer seems to be a sort of trickster, who promises assistance but misleads those who trust him.

The letter may refer to the white deer, that is if that character ever takes the form of a man, but it seems probable that Quewis intended to write about the white deer, and after introducing the man who may have had an exploit with the white deer, forgot to tell of that adventure but told another.

It suggests that there was individual ownership of land, or at least that the hunting-ground of each man was respected by the tribe.

Their faith in dreams is also pointed out by this tale.

The wild Indian referred to may have been one of the Sauks whom some of the Ojibwa believed were not exterminated or driven out during the invasion of the valley, but remained there in hiding. Quewis possibly places the time of this story since the Ojibwa were able to secure guns easily, otherwise the Indian might have been reluctant to part with his gun. However, Quewis may have used the term "gun" for some object such as a bow in the original tale, and if not he would not be apt to express great reluctance on the part of any one giving away a gun, since at the time this story was told there was little hunting and few valued guns in the neighborhood, an axe or agricultural implement being of greater use. However, Quewis may have wanted to show that the Ojibwa was not ungrateful, and that therefore he was willing to give up his gun.

5. THE GIRL WITH THE LONG HAIR.

Introduction. Told Wednesday morning, October 24, 1894, by Ashetonquabe.

My grandfather heard this story. Ojibwa Indians lived near where you live now, between Bay City and Saginaw, on the Saginaw River. There was another tribe living west that frequently came up here and killed some of the Ojibwa. One young man and his sister lived together with their parents. It was a good family and there were only these two children. The girl had long hair which reached almost to her knees.

One morning they were going to pick some te-ta-tam-me-nun berries that get ripe about this time of the year, grow in the swamps on VOL. XIX.—NO. 74.

high bushes, like grapes, and have flat seeds. These are not huckleberries. I think there were five or six women who went together.

The girl with the long hair told her brother she would not comb her hair but just a little and would tie it up in the back. She probably knew she was going to be killed by the other tribe that would take her hair and so did not comb it much or tie it up well.

The women went on into the woods alone. One of these Ojibwa girls, who had lost her parents and who had no friends, was taking care of some houses like a sort of servant. She followed far behind the others, oh! maybe ten rods behind them. They were ahead and picked all the best berries. These other girls shouted with joy and played by the way. This girl who was behind listened to the fun and picked the last and poorest berries while the others were picking the best.

Suddenly she heard the war-whoop of braves who were trying to kill this joyful berrying party. She heard the girl with the long hair cry until at last her voice died away.

Then she went home and told the people all about it and that all the girls had been killed except her. But they blamed her for it, saying, "Perhaps you sold them to the other tribe. Why were you not killed?" She said, "I was not with them. I was about ten rods behind." So they went with her to see where the others were killed and found all except the girl with the long hair. The warriors had taken her home to their own country.

Her brother was furious, as she was his own sister whom he greatly loved. So he said to his father and mother, "I am going after my sister, because I love her so much." He followed the war party and at last caught up with them away off to the west where it was all woods at the time. It seems that when he found out that they stopped to camp every night, he overtook them when they were about to camp the next night.

He saw the camp-fire while they were cutting wood and knew by this sign that they would stop there over night. He saw his sister among those picking up wood. They came some distance toward him to pick up dry wood, so she walked toward him and by and by he showed himself to her and she knew him.

He told her not to stop but to keep on picking up wood so they would not know he was talking to her. He asked her what work she did for the warriors at night. She said, "I make a long fire and put up crotches, one pair at each end, then I put a stick across on each side of the fire. I have bark cord to tie the feet up toward the fire so they can walk better next day."

He told her to make the cord strong and to tie their legs well to the pole and to put away the bows and arrows, everything far back so they could not touch them. He said, "After you get through that, by and by, in the morning, I will come right here, and when you see me, take your axe and pound every one of them, so he will die and we will kill every one of them."

So he came at the appointed time, and while she killed those on one side, he killed the others while they lay sleeping with their feet so securely tied up to the fire that they were not able to get up. In spite of their best efforts to get their arrows they failed because she had put them some distance away.

So all were killed, every one of them, and she came back with her brother to the Saginaw River where they lived.

Comments. Tetatammenun is probably for tetä'tāminan, the plural of the word for a small sand berry. It is like a blueberry but smaller and grows low on the ground.

6. THE RAPE OF THE OJIBWA MAIDEN.

Introduction. Tuesday evening, October 23, 1894, Mrs. Chat-field, while smoking her pipe, told me a story which was interpreted by Quewis.

This was done. An Ojibwa girl, about twenty years old, and her brother, about thirteen, were peeling basswood bark, at this place where they lived, to make mat strings, when the Sioux Indians came to kill the Ojibwa tribe. These Sioux were not the Sagies who lived at Saginaw. They were like the Sioux who now live in Dakota. They took the girl and boy with them. On the way home they made the girl cook for them every time they camped out and abused both of them.

There is always one foolish man in any party, and in this one the foolish Sioux did not do right. He did what he ought not to do to the girl. The big medicine man told him not to do that to the girl, for they did not know what would happen before they got home, but the foolish man did not mind at all.

At last they arrived home with these two young Ojibwa. They kept the girl in one place and the boy in another. They treated them quite well for three or four months and the prisoners were not afraid after they were acquainted with the new conditions. The girl wanted to see her brother and so she did. She told the boy to get away slyly before the Sioux knew it. He wanted to go, too. So she told him to come on a certain day, also to take as much venison as he could and hide it away in the woods so they could take it when they started. So he did and she did the same.

¹ I asked if he meant Sauks by Sioux, which accounts for the next sentence.

On the appointed day the girl started out to the venison and met her brother there, and they fled for home. On their way some one spoke to the girl and she became a Medawadis herself. It was a bear that spoke to her and told her to go to a certain tree. This she did and found that the tree had fallen and lodged in the crotch of another. They both climbed that tree and hung there three days, at the end of which time they looked like bears.

The Sioux searched for these children three days and then gave up. Then the boy and girl resumed their journey home, but they knew they would reach a river before they came to their home and some one told the girl to make a bow and arrow, for her brother, with a stone celt like the one I showed you to-day, as there would be something at the river. This she did, and they saw a deer when they came to the stream, and the boy killed it. They camped there by the river, and the girl made a bark canoe. After she finished it, she put it in the water and went down the river toward their home. She cooked the deer before they started and they had it for food while they were on their way home.

Some one had told her that, after she reached home all right, she should devote a whole year to making a great quantity of all kinds of medicine of every flower that there was. She did this and then she planted tobacco, and assembled the young men. Then she went to work on a dress of buckskin, made fancy with quills of the porcupine. She made a big picture of a raven on her dress.

Then she went back to the assembled young braves and led them south against the Sioux near Detroit. She was then herself a great medicine woman.

She heard a voice, but did not know who it was, telling her to make a nice bag in which to keep her medicine, that if she did this she and her braves could not be seen. So she did this and went on.

After they had walked many days she told the braves to wait and hunt deer for two days, which they did, and she cooked the venison and dried it, ready to eat, so they need not have any more fires at night until they reached the land of the Sioux.

The Ojibwa again started out. She knew where the Sioux were who were coming back again to get them. So the boy and girl waited on the bank of the river for the Sioux who were coming in canoes. When it was night, the Sioux came and camped at one side of them, built a great fire, and had a dance in order to learn where the Ojibwa were. The girl told her braves to use the medicine from her bag. They did this, and then they could not be seen, so the Sioux did not know the Ojibwa were at one side of their camp.

While the Sioux were dancing, she went over to them and used her medicine so they could not see her, and went among them and took all their arrows away. After she stole the arrows she took them to her camp and burned them. Then she went to the river and tore up all the Sioux canoes but one.

In the morning the battle began. She led the Ojibwa, who killed all the Sioux but the one who had done her violence when she was a prisoner. She tied him up and brought him home with her. When she reached home she killed him by cutting off his ears, his toes, and so on, until all parts were cut off and only the body was left. In this way she killed him.

Comments. It will be noted that, according to this story, a woman could become a Medawadis. The translator probably meant that the boy and girl were transformed into bears, and by flower he no doubt meant plant. The statement that the Sioux were located near Detroit was probably due to a lack of knowledge on Quewis' part as to where the Sioux really were. The word Detroit was possibly used by him to denote a long distance away. The charm to make persons and things invisible reminds one of some European myths.

7. THE PECULIAR NOT-MIT-CHE-NE.

Introduction. Tuesday evening, October 23, 1894, told by Kinneoba, interpreted by Quewis.

The Not-mit-che-ne, or Not-mit-she-ne, tribe that lived towards Mackinaw were peculiar. The people did not know much but at the same time they knew a little when they wanted to.

If a man came to the wigwam to make a visit, when night came the visitor was allowed to sleep with the host's wife. These people believed that this was right. Otherwise they treated a guest as we do.

If they had any children, a boy and a girl, this boy and girl were not allowed to go anywhere to get married, but they were made to marry each other right there, brother and sister.

Whenever these people went anywhere in their bark canoes, if they met another canoe coming and they fell into conversation with the people in it as they were naturally foolish, if the stranger asked the man if he had a pretty nice wife, he would say, "If you want her, you can have her. I give her to you." Then this squaw would step into the other canoe and take her things with her.

Whenever they travelled along the river with a canoe, as to hunt, and had a little child with them, if the baby in looking over the side of the canoe fell into the water, they would not try to get him out, but would laugh to see him kick and leave him and go on, and the

¹ Compare with the Eskimo.

woman would be sorry and want to get the baby out, but the man would say, "Let the baby go, we will have another one."

One day when they first found religion and heard preaching, one Sunday morning they were told how good church was and they were contented all right and were going to have another meeting after dinner in the afternoon at two o'clock. This preacher told the people, we will go up by and by when we finish our work, where we will not have to suffer any more.

After dinner they went to the ground where they had the meeting. When the minister came, he saw only one person walking there and he asked where all the others were. The Indian said "Come," and he looked up and they were all up in the trees. All of them could climb, even the women, and they all thought they were in heaven.

Comments. — Notmitchene. Dr. Jones finds no Indian who can explain this word. It is possible that I may have taken it down incorrectly. He says it seems much like no 'pimitacinini, people of the bush, men of the forest. No 'pimi is for bush or forest country; -tac is for place where; and -inini is for man, but in this connection refers to person.

Harlan I. Smith.

AMERICAN MUSEUM OF NATURAL HISTORY, New York, N. Y.

OLD-COUNTRY BALLADS IN MISSOURI. - I.

The following ballads are part of a collection made during the last three years by students or former students of the University of Missouri. I have selected for a first instalment those that are found in Child's "English and Scottish Popular Ballads;" not because they offer anything of special value to the student of balladry, for nearly all of them have been reported as existing in America before; nor because they are the most interesting part of our collection to folk-lorists, for some pieces not found in Child will I think prove of greater interest to them; but because, in the absence of any satisfactory scientific classification of ballads, Child's great collection forms a convenient starting-ground, and further because this instalment will thus constitute a sort of supplement to Mr. Barry's findings in New England published in recent numbers of the Journal.

I shall perhaps take occasion later to discuss the bearing of customs and conditions found here upon the theory of ballad origin and upon the relation existing between oral tradition, MS. records, and print in their transmission. For the present it is only necessary to explain that the following ballads are derived from one or the other of two sources: oral performance, or manuscript copies. It is a custom among the country folk in this part of the country, when they hear a song that pleases them, to make a MS. copy of the words—the tune being more easily and surely remembered—and even to lend and borrow such copies for transcription. Whether copies are also made from printed song-books I cannot say, but probably they are. At any rate, MS. books of "song-ballads" are formed and kept. I have two now in my possession, from one of which, compiled by James Ashby of Holt County from 1872 to 1880, two of the ballads in this instalment are taken.

The tune is the life of a ballad, and I regret that I am unable to give the tunes with this instalment. I have the music for one or two of them only. Later the Missouri Folk-Lore Society hopes to make records of the tunes of all the ballads found.

H. M. Belden.

COLUMBIA, MISSOURI.

Digitized by Google

CHILD 4. — Lady Isabel and the Elf-Knight. THE PRETTY GOLDEN QUEEN.

Collected by Miss Maude Williams, as "sung by an old lady near Kansas City. She learned it of a cousin when she was a girl, then living in South Missouri. She never saw it in print,"

He followed her up and he followed her down,
Till he came to the place where she be;
"Oh rise you up, my pretty golden queen,
And go along with me,
And go along with me."
(Last line repeated in each stanza.)

She got on the pony young brown
And he got on the dapple gray,
And they rode and they rode
Till they came to the side of the sea.

And they rode and they rode
Till they came to the side of the sea.

"It's six king's daughters I have drowned here,
And the seventh you shall be.

"Take off, take off those fine silk robes
And lay them on this land,
For they are too fine and costly here
To rot in the salt sea-sand."

"Just turn your eyes to the leaves on the trees,
And your back to the sea"—
And she picked him up
And plunged him into the sea.

"It's take hold, take hold of the skirts of my coat And pull me out again."

"Lie there, lie there, you false-hearted wretch, Lie there instead of me.

"You said you drowned six king's daughters here And the seventh you shall be"

"It's take hold, take hold of the skirts of my coat
And pull me out again.
And I'll take you down to old Scotland

And there we'll be maintained."

"Lie there, lie there, you false-hearted wretch, Lie there instead of me"

So she got on the pony young brown
And led the dappled gray,
And she rode and she rode through the merry green woods
Till she came to her father's hall.

"Hush up, hush up, my pretty parrot dear,
And tell no tales on me:
Your cage shall be of the finest gold
And swung on a willow tree."

Her father was wakened by the noise

"I woke, I woke, my pretty golden queen,
For to drive the cat away."

CHILD 10. — The Two Sisters.

(a) THE OLD MAN IN THE NORTH COUNTREE.

Collected by Miss Williams from a woman in Clinton County, who "learned it in her girlhood from a hired man in Kentucky."

There was an old man in the North Countree,

Bow down

There was an old man in the North Countree,

And a bow 't was unto me

There was an old man in the North Countree,
He had daughters one, two, three.

I'll be true to my love if my love be true to me.
(Refrain so in each stanza.)

There was a young man came a-courting And he made choice of the youngest one.

He gave his love a beaver cape: The second she thought much of that.

"Sister, O sister, let us go down
And see the ships go sailing by."

As they was a-walking by the saucy brimside The oldest pushed the youngest in. "Sister, O sister, lend me your hand, a And I'll give you my house and land." "What care I for house and lands?
All that I want is your true love's hand."

Down she sunk, and away she swam Till she came to the miller's mill-dam.

The miller ran out with his fish-hook

And fished this maiden out of the brook.

"The miller shall be hung on his own mill-gate For drownding my poor sister Kate."

(b) A version of this ballad taken down by Mr. W. S. Johnson of Tuscumbia, Miller County, from the singing of a local fiddler and ballad-singer named Waters, differs but slightly from the Clinton County version; instead of the archaic, "saucy brimside" of the fifth stanza it has "As they went round the river bend," and it preserves a stanza that has dropped out of the Clinton County version, closing thus:—

He robbed her of her golden ring And plunged her in the brook again.

They hung him on his own mill-gate For drownding of poor sister Kate.

(c) From James Ashby's MS. ballad-book. No title is given. It was copied into the book, February 22, 1874. There seems to be no point here in preserving the peculiar orthography and verse-lining of Ashby's MS., except where the former throws light on the rime, and I have accordingly standardized the spelling, punctuation, and use of capitals.

There was an old woman lived on the sea-shore,

There was an old woman lived on the sea-shore, Bow was bent to me

There was an old woman lived on the sea-shore, And daughters she had three or four.

I'll be true to my love if my love will be true to me.

The youngest one she caught her bow (read beau), Her bow he bought her a new beaver hat.

"O sister, O sister, come walk to the sea-shore And see the ships as they sail o'er."

As they were walking all on the sea-brim The oldest shoved the youngest [in].

First she sunk and then she swum, She swam into the miller's mill-pond. "O miller, O miller, yonder swims some swan, Or else some true and loving one."

The miller threw out his great grab-hook And brought this lady from the brook. "O miller, O miller, I 've gold rings ten, If you'll take me to my mother again."

The miller he took the gold rings ten And shoved her back in the brook again.

First she swam and then she sank Into her eternal home.

The miller was hanged all on his mill-gate For drownding of our sister Kate.

CHILD 18. — Sir Lionel.
OLD BANGUM AND THE BOAR.

Fragments recalled by Prof. H. A. Smith of a song that was sung in his home (in Missouri) when he was a child.

Old Bangum drew his wooden knife To rob this wild boar of his life. Come I cuttle down kill him carry corn.

They fought four hours in the day And then this wild boar stole away.

Old Bangum followed him to his den And there found the bones of a thousand men.

CHILD 73. — Lord Thomas and Fair Annet.

(a) LORD THOMAS.

Collected by Miss Williams. "The man who sang it learned it from a hired man years ago. He does not know of a printed copy. . . . He has forgotten the last verse, but says it contained something about roses and briars growing out of their breasts."

"O mother, O mother, come riddle my discourse, Come riddle it o'er and o'er: Whether I shall marry fair Eleander Or bring the brown girl home." (Repeat last line.)

His mother came and riddled his discourse, She riddled it o'er and o'er: "I beseech you with my own blessing To bring the brown girl home."

"Go bring to me my milk-white steed,
Go bring him quick to me,
That I may go and invite
Fair Eleander to my wedding."

Digitized by Google

He rode and he rode till he came to the hall; And lingered so long at the ring, And none was so ready as fair Eleander herself To rise and let him come in.

"Bad news, bad news I bring unto you,
Bad news I bring unto you;
I came to invite you to my own wedding—
Bad news, bad news to thee."

"Such news, such news, such wonderful news, Such news, you bring unto me, When I thought I was to have been the bride And you to have been the groom.

"Come mother, O mother, come riddle my discourse, Come riddle it o'er and o'er: Whether I shall go to Lord Thomas's wedding Or shall I stay at home?"

Her mother came and riddled her discourse, She riddled it o'er and o'er: "I beseech you, with my own blessing, My daughter, you stay at home."

"I'll venture life, I'll venture death,
I'll venture what's to come;
I'll go to Lord Thomas's wedding
Before I'll stay at home."

She dressed herself in scarlet red,
Her waiting maid in green,
And every city that they passed through
She was taken to be the queen.

She rode and she rode till she came to the hall,
And lingered so long at the ring,
And none was so ready as Lord Thomas himself
To rise and let her come in.

"Lord Thomas, Lord Thomas, is this your bride?

I think she looks wonderful brown,

When you might have had as fair a bride

As ever the sun shone on."

The brown girl had a little penknife; It being so very keen, She pierced into fair Eleander, She pierced into her heart. He took her by the lily-white hand And led her through the hall, And with his sword cut off her head And shoved it against the wall.

"O mother, O mother, come dig me a grave, Come dig it wide and deep; And lay fair Eleander in my arms And the brown girl at my feet."

- (b) Taken down by Mr. Vaughan, principal of the Tuscumbia school, from the singing of a servant girl. No title given.
 - "Come mother, come mother, come riddle your sword, Come riddle to me as one, Whether to marry fair Ellender Or bring the brown girl home."
 - "The brown girl has a house and land, Fair Ellender has none; So this is the blessing I give unto you, Go bring the brown girl home."
 - "Come mother, come mother, come riddle your sword, Come tell to me as one, Whether to go to Lord Thomas's wedding Or whether to stay at home."
 - "There may be many there your friends
 And as many be your foes;
 So this is the blessing I give unto you,
 Dear daughter, to tarry at home."
 - "There may be many there my friends And as many be my foes,
 But life betide or death betide
 To Lord Thomas's wedding I'll go."

She dressed herself in scarlet red,
Her waiting maid in green,
And every town that they passed through
They took her to be some queen.

She rode, she rode till she came to the gate,
To the gate with a mighty din;
And who was so ready as Lord Thomas himself
To arise and bid her come in?

He took her by the lily-white hand And led her to the hall, And seated her there at the table Among the ladies all.

"Lord Thomas, Lord Thomas, is this your bride?

I think she is very brown,

When you could have married as fine a lady

As ever the sun shone on."

The brown girl having a knife in her hand, It being keen and sharp, She pierced it into fair Ellender's breast So deep it entered her heart.

Lord Thomas took her by the hand And led her to the hall; He took his sword and cut off her head And kicked it against the wall.

Then placing the handle against the wall,
The point against his breast,
Saying "This is the ending of three true lovers,
God send their souls to rest!
(Some lines are evidently lost here.)

"Go dig my grave both wide and long, Go dig it wide and deep. And bury fair Ellender in my arms And the brown girl at my feet."

(c) Collected by Miss Emma Gertrude Simmons of Berryville, Arkansas. No title given.

"O mother, come riddle to me, Come riddle both one or two; Must I go marry fair Ellender Or bring the brown girl home?"

"I'll say with all my blessing
Go bring the brown girl home;
The brown girl she has house and lands
And fair Ellender she has none."

He mounted on his milk-white steed
So plainly to be seen,
And every city that he passed through
They took him to be some king.

He rode up to fair Ellender's gate
And jingled at the ring;
There was no other but fair Ellender herself
To rise and let him in.

"What news, what news, Lord Thomas?" she said, "What's the news for me?"

"I've come to invite you to my wedding, And that's the news for thee."

"O mother, come riddle to me, Come riddle both one or two: Must I go to Lord Thomas's wedding Or stay at home with you?"

"I'll riddle both two as one:

If you go to Lord Thomas's wedding
There'll be some murderin' done."

She dressed herself in lily-white,
Her cumbrance all in green,
And every city that she passed through
They took her to be a queen.

She rode up to Lord Thomas's gate
And jingled at the ring;
There was no other as willing as he
For to rise and let her in.

He took her by her lily-white hand And led her through the hall; He set her down at the head of the table Amongst those ladies all.

"Is this your bride, Lord Thomas?" she said;
"I think she's most wonderful brown,
When you could have got as fair a lady
As ever the sun shined on."

The brown girl having a knife in her hand,
It a-being most wonderful sharp,
She put it to fair Ellender's breast
And pierced her to the heart.

"Oh, what's the matter?" Lord Thomas he said,
"Oh, what's the matter?" said he.
"Oh, don't you see my own heart's blood
Come twinkling down by me?"

He took the brown girl by the hand And led her across the hall: Drew out his sabre, cut off her head, And kicked it against the wall. The point against his breast:
"Here's the end to three true lovers—
God take their souls to rest!

"O father, O father, go dig my grave, Go dig it wide and deep, And bury fair Ellender in my arms And the brown girl at my feet.

"And on my breast a turtle dove
To show the world we died for love."

THE BROWN GIRL.

- (d) From a MS. collection of "song-ballads" compiled by a school-teacher in Gentry County in the '70's and contributed to this collection by Mr. Harry Fore.
 - "Come mother, come mother, come riddle your sport, Come riddle [your sport] as one, Whether I shall marry fair Ellender Or bring the brown girl home."
 - "The brown girl she has house and land, Fair Ellender she has none; Therefore I charge you with my blessing Go bring the brown girl home."
 - "Go saddle up my milk-white steed,
 My clothing bring to me,
 That I may go and invite fair Ellender
 To come to my wedding day."
 - "He rode up to fair Ellender's door And rattled at the ring; There could be none so ready as she To rise and let him in.
 - "Oh, what is the matter my own true love,
 What can the matter be?"

 "Oh, I've come to invite you to my wedding:
 Aint that sad news to thee?"
 - "Come mother, come mother, come riddle your sport,
 Come riddle your sport as one;
 Whether I shall go to Sir Thomas's
 (MS. incomplete.)

GERMAN FOLK-TALES COLLECTED IN CANADA.

I. THE BLACKSMITH AND BEELZEBUB'S IMPS.

ONCE upon a time there lived in a certain town in Alsace a blacksmith who had sold himself to the devil. This devil gave him the power to hold the person who picked nails out of his shoeing-box, sat in a certain chair in his house, or ascended a high pear-tree in his garden. Wishing to obtain some more money, the blacksmith again sold himself, but this time to Beelzebub, the Prince of Devils, who was supposed to be fabulously rich. The blacksmith was to get several thousands of dollars, Beelzebub having the right to claim him, body and soul, at the end of twenty years. When this time had expired, Beelzebub sent one of his imps to claim the blacksmith. The latter asked the imp if he would help him for he was very busy. The imp was willing, so the blacksmith told him to pick the bent horsenails out of his shoeing-box, but as soon as he put his hand into the box, he became powerless and could not move. Then the blacksmith, in great glee, heated a pair of tongs and began to pinch the imp. After torturing him to his heart's content, he released him from the spell. and the imp returned to Beelzebub. Beelzebub then sent another imp, and the other one having related his experience, this one was a little more cautious. When the imp arrived, the blacksmith was just going into the house to eat his dinner, so he invited him to come in also, and told him to sit down while he washed and got ready for dinner. The unsuspecting imp, seeing no other chair in the room, sat down in the magic chair, and thereupon came under the influence of the blacksmith's spell. The blacksmith returned to his shop and heated some irons with which he tormented the unlucky imp more than he did the other; then releasing him from the spell, he sat down and ate his food, confident that Beelzebub would now be willing to let him live in peace. But the fiend, undaunted, sent another imp. The blacksmith had still another method of escape - the high peartree. At this particular time the topmost branches bore some large juicy pears. When the imp appeared the blacksmith told him about his pear-tree and the pears that were ripe and which, owing to the fact that he and his apprentice were busy, and also because his wife and daughter were unable to climb to such a height, would spoil if they were not soon picked off the tree. So he asked the imp if he would kindly undertake to pick them for him. The imp, eager to claim this troublesome soul for his master, climbed the tree, but as soon as he was up amidst the branches he became powerless. blacksmith then called his apprentice and they heated some long iron rods with which they tormented him until they thought he had enough. Beelzebub could not get another imp to go for the blacksmith, and so he was left in peace.

II. AN ALSATIAN WITCH STORY.

The witches held monthly orgies or festivals. In Alsace the chimneys of houses are very wide, and it was through these they left the house without being seen. At a certain farmhouse there were two women — mother and daughter — who were witches. With them lived an inquisitive young farm-hand. He had noticed that something unusual was taking place in the house every month, so one night he hid in the kitchen and watched. About midnight the women came and stood naked before the fireplace, beneath the chimney, and after anointing themselves with an oil which the Germans call Hexenfett (i. e. witch's fat), uttered some magic words, and up they went through the chimney. The young man then emerged from his hidingplace, and seeing the vessel containing the oil, he anointed himself to see what effect it would have on him. He had scarcely pronounced the mystic words when he went up the chimney with a suddenness that was surprising, and when he reached the ground he found himself astride a large black sow which carried him with great speed across the country. They soon arrived at a broad and swiftflowing river, but this did not hinder the onward advance of the sow. for it cleared the broad expanse of water at a single bound. The young man looked back, and, admiring its leaping powers, he said to the sow, "That was a long leap you made," but as he spoke the spell was broken, the sow disappeared, and he found himself in a strange country many miles from home.

III. THE DEVIL'S BRIDGE.

There is a curious legend connected with a bridge which spans some tributary of the Rhine forming the boundary between Alsace and Switzerland. When this bridge was being built, an almost insurmountable difficulty arose. Beelzebub, always willing to win a human soul, offered to aid the builders on condition that the first living being that crossed the bridge should be his, and he sent one of his imps to help. The bridge builder, being aware of the extreme gullibility of the fiend, consented, but outwitted him, for as soon as the bridge was completed, he brought a black goat, and placing it before him, pushed it across the bridge. Beelzebub's imp, in his rage at being outwitted, grasped the goat by the horns, and hurled it through the floor of the bridge. Every old Alsatian who comes from this part of Alsace will solemnly aver that the hole is still there, because all efforts at repairing the breach are frustrated by Beelzebub's imps.

IV. STORY OF THE SNAKE KING AS TOLD BY A WOMAN FROM GERMAN-POLAND.

Snakes are governed, like human beings, by kings. A snake king sways his sceptre over an area of about one hundred square miles. He has a head of pure gold, and his body is steel-blue. Snakes are very loyal to their king, and woe to any one or any thing that should harm him. Once upon a time, a prince of Poland, who had a great greed for gold, found himself in close proximity to the snake king, and in spite of his knowledge of what would happen should he harm the king, he could not resist the temptation to cut off his head, thinking that his swift horse could carry him out of harm's way. But the snakes, by some unknown means, became aware of his act and crowded upon him from all directions and entangled his horse's feet in such a way that it was thrown down, and he would certainly have lost his life, had it not been for his presence of mind in taking the golden head from his pocket and throwing it far from him, when the snakes immediately left him.

I am able to give this tale through the courtesy of Mr. Thomas Ware, of Plattsville, Ont.

V. A FAIRY WIFE OR NIGHTMARE.

(ALSATIAN.)

The gable ends of the Alsatian peasant's log house were covered with boards, and between these were cracks which were sometimes not closed even in the depth of winter, although this part of the hut often was the sleeping apartment of some member of the peasant's family. It was in a room of this sort that a young Alsatian slept. He was visited every night by a beautiful woman — a sort of fairy who always entered and disappeared through one of the crevices between the boards. As is usual in such cases, the young man fell in love with the beautiful visitant and resolved to secure her for his wife, so he told his father of his determination. His father advised him to have all the cracks between the boards, excepting one, closed, and when the maiden was in the room, he was to take a knife and insert it in the aperture through which she entered. This was done, and one morning the young man was overjoyed to find his beautiful visitor still in his room. They were married and lived together nearly eleven years, and had five children. The man felt confident that his wife would now stay with him, and one day while making some improvements in the house, he removed the knife, and at the same moment his wife vanished and never returned.

Several similar stories are cited by Hartland in his "Science of Fairy Tales." (Pp. 279–282.) He makes the following comment on one particular feature of these stories: "In the Nightmare type, of the Swan Maiden group of stories, the wife cannot herself take the wooden stopper out of the hole through which she entered; but, directly it is removed by another, she vanishes."

W. J. Wintemberg.

TORONTO, CAN.

RECORD OF AMERICAN FOLK-LORE.

NORTH AMERICA.

ALGONKIAN. Onomatology. L. N. Kinnicutt's well-printed "Indian Names of Places in Worcester County, Massachusetts, with Interpretations of some of them" (Worcester, 1905, pp. 59) lists some 140 names from Ahampatunshauge to Wusquowhanawits, with historical and etymological notes (Trumbull's "Natick Dictionary" has been often used). Some of these Indian names (e.g. Mohawk, Mocassin, Wigwam) have evidently been given by white men themselves. Sacarappa, as the author points out, is exotic (Maine) Indian, while Tahanto was applied by a white man to commemorate an Indian. But most are Nipmuck terms more or less "grievously distorted" by the mouths and pens of the English colonists and their successors. Has' nebumskeat is now popularly reduced to 'Bumskit and Miscoe is a corruption of Hassanamisco, itself missaid and miswritten; Quaddick is for Pottaquattic; Ponikin for Quassaponikin. Names familiar outside of Worcester County are: Cohasset, Mayanexit, Naumkeag, Penacook, Penkese, Podunk, Tatnuck, etc. The exact etymology of a goodly number of Worcester County Indian names is still uncertain, and the author has done well to give suggestions (of various writers and his own) rather than to attempt too much original explanation (reliance on Trumbull and Tooker was better). In a new edition it may be possible to give more definite solutions of many of these etymologies. Meanwhile a good piece of work has been accomplished. Another useful little book is Dr. George McAleer's "A Study in the Etymology of the Indian Place-name Missisquoi" (Worcester, Mass., 1906, pp. 104), in which is to be found everything known concerning the history and etymology of this Vermont-Quebec topographical term. Nothing, apparently, has escaped the author; every guess and suggestion are chronicled. While absolute certainty is not reached in the conclusion, the next student of "Missisquoi" will have little to add. Dr. McAleer is of opinion (p. 100) that "the evidence submitted warrants the conclusion that the word Missisquoi is of Abenaki origin: it was bestowed in accordance with Indian custom, and signifies 'a great grassy place,' 'a sticky place,' - a great marshy place." This etymology, suggested also by Mr. W. W. Tooker, is in all probability correct. Among the other suggestions (mostly far away from the truth) are "big woman," "much water-fowl," "place of great stones," "big snake," "stop," etc. — Cheyenne. In the "American Anthropologist" (vol. viii, n. s. pp. 15-22), Dr. George Bird Grinnell writes of "Cheyenne Stream Names." Some 70 names of rivers, creeks, etc., are enumerated and their etymologies given. The Missouri is called Eōmĭtai, "it gives (us, or the people) fat," usually translated "greasy," the name is said to have been given from the resemblance of masses of froth on the water to the greasy froth forming on kettles in which pounded bones were being boiled; the Yellowstone is Mōéhēýóě'. "elk river;" the Canadian, Māh'om, "red water;" the Niobrara, Hĭssē'yōvíyoē, "sudden (unexpected) river;" Green River is Tassoíyohe, "scalp river." Some of the English names of these streams are merely translations, or attempted renderings of the Indian appel-Folk-etymologies of some are evidently current among the Cheyennes themselves. A few names have changed during the last half-century. - Powhatan. In the same periodical (pp. 23-27), Mr. W. W. Tooker discusses "The Powhatan Name for Virginia." According to the author, Strachey's Tsenahcommacah and the Attanoughkomonck of Simon de Passe's engraving of Pocahontas correspond respectively to Narragansett sanaukamuck, "land inclosed for producing or growing," - freely rendered, "plantation;" and Natick adtanohkomuk, "an inclosed place" (land inclosed for producing or growing). In these we have the earliest form of the Powhatan name for Virginia. On p. 24 Mr. Tooker gives the etymology of Pocahontas (= Poacha-untas) as "the little merry-minded," — "the little wanton," as Strachey phrased it. The author rightly rejects Heckerwelder's absurd derivation of this important name. Her other name, Matoaks, signifies "a cloud," referring, as the author notes, to the incident related by Captain John Smith, "that when her father intended to have surprised him, she by stealth in the dark night came through the wild woods and told him of it." The name Amonote, by which, according to Strachey, she was "rightly called . . . at more ripe years," signifies, literally, "she gives warning" in reference to this same event. — New England. In the same periodical (pp. 115-132) Dr. C. C. Willoughby has a valuable article on "Houses and Gardens of the New England Indians." The round house, the long house, and the conical house (the last more common in Maine, the other two general throughout the region) are briefly described, besides others of more or less usual occurrence. Catamenia-wigwams for women, sweat-lodges, powwow-lodges, etc., were in use. Lodgecoverings, house-furnishings, etc., are also considered. The winter villages were in a measure permanent, but the Indians were "very expeditious at their removals." The "forts" were not always circular. Agriculture was universal among the New England tribes, and the Indians took good care of their fields, and obtained good yields of corn, beans, pumpkins, squash, artichoke, etc. Indians the colonists took up the cultivation of these plants. of the New England Indians are said to have kept tame hawks to drive birds from their fields; and although they suffered from the depredations of the crows, "not one native in a hundred would kill one, because of the tradition that a crow brought them their first grain of corn in one of its ears and a bean in the other, from the field of the great god Kautánătouwit, in the southwest."

ATHAPASKAN. In "Anthropos" (vol. i, 1906, pp. 224-227, 8 figs.) Rev. A. G. Morice writes of "The Great Déné Race." Chapter I treats of the Name of the Dénés and their Habitat in the North (improper names of the stock, real name, habitat as represented on various maps, Powell's map, discoverers and authors on the question of real boundaries, geographical features, climate). Chapter II. discusses Distribution and Population of the Northern Dénés (population in general, the Loucheux and their name, habitat of the Loucheux, distribution of the Loucheux tribes, the subarctic Dénés, Athabaskans or Eastern Dénés, the intermediate Dénés, the Western Dénés). According to Morice, the Athapaskan area touched Hudson's Bay for some distance about the mouths of the Churchill and Nelson Rivers, — a fact not recognized by the linguistic maps. Morice also criticises the Powellian map for attributing sea littoral to the Alaskan Dénés. Attention is called to Arrowsmith's map of Indian tribes of North America, published in 1857. He repeats his objections to "the now antiquated name Tinné or Tinneh," Petitot's "Déné-Dindjiè (never adopted outside of its originator's writings)," and "the nickname Athapaskan (rests solely on the authority of the Smithsonian Institution)," preferring Déné, "the name the great majority of them assume." On p. 251 we learn that the Déné name of the Fraser, Ltha-khoh, means "one river within another, perhaps owing to the importance of its main tributary, the Nechaco, which at its confluence appears to be quite as large as the Fraser itself." The "Northern Dénés" are divided into five groups (Alaskans or Loucheux, subarctic Dénés, Eastern Dénés, Intermediate Dénés, Western Dénés), consisting in all of some 31 tribes, the names and extension of all being considered (with etymologies where known). The "Yellow Knives" or "Copper Indians" (p. 265) are said to derive their name "from the native copper out of which they formerly manufactured, and sold at fabulous prices, knives, axes, and other cutting tools, -Coppermine River commemorates this (the diffusion of iron and steel weapons obtained from the whites depreciated the value of these aboriginal wares, and caused the Indians to remove further south). The Northern or Canadian Dénés number to-day some 21,000 souls. This valuable paper contains much new information regarding the history, nomenclature, etc., of the Canadian members of the Athapaskan stock.

KITUNAHAN. In the "Popular Science Monthly" (vol. lxviii, pp.

503-514) for June, 1906, Dr. Alexander F. Chamberlain writes of "The Human Side of the Indian," giving personal experiences during a visit to the Kootenay Indians of Southeastern British Columbia and Northern Idaho. The topics touched on are: Treatment of children, child life, schooling, treatment of animals, names of strange animals and plants, attitude of Indians toward scientific investigators and toward white men in general, peculiarities and blunders of whites, chatter and nonsense, humor and sarcasm, playing tricks, attitude of Indians toward Chinese, adventure of Indian with skunk, attitude of Indians toward train and steamboat, love, etc. The conclusion reached is that the Indian is, indeed, very human.

MOUND-BUILDERS. In the "American Anthropologist" (vol. viii, n. s. pp. 101-108) for January-March, 1906, Professor W. H. Holmes discusses "Certain Notched or Scalloped Stone Tablets of the Mound-Builders." The objects considered are the type of discoidal and rectangular stone plates from mounds in the Ohio valley and the Southern States, identified by Mr. Clarence B. Moore as mortar plates or palettes, intended for the grinding of pigments. Professor Holmes considers that these tablets were used for no ordinary purposes, but "filled some important sacred or ceremonial office, as in preparing colors for shamanistic use or religious ceremony," also, possibly, "drawings of sacred subjects were executed on the plates, and, being ground off, entered also [like the symbolic pestles] into the composition of the mixtures, imparting added potency." The author considers that "the original concept in the mind of the makers of these plates was, at least in some cases, the feathered serpent, a northern form of Ouetzalcoatl, a chief deity of the middle American peoples." Also: "These plates may be regarded as furnishing additional proof that the influence of the culture of middle America has been felt all along the northern shores of the Gulf of Mexico and has passed, with diminished force, still farther to the north."

PIMAN. Dr. A. Hrdlička's "Notes on the Pima of Arizona," in the "American Anthropologist" (vol. viii, n. s. pp. 39-46) for January-March, 1906, treats of present condition, dwellings (three kinds), manufactures (basketry and pottery made by women, wooden utensils, cradles of two forms, sort of flute), customs (tattooing, hairdyeing as protection from sun-exposure, death and burial, ball-kicking game, now abandoned by Pima and Maricopa, who thought it was not viewed with favor by the Indian Department, but still in use by the Papago). In the spring of 1905 the ceremony of "rain-calling" was resorted to. The numerous petroglyphs in their country are not understood by these Indians, but "they sometimes copy in their basketry designs the decoration of the ancient pottery found in their neighborhood." Of the swastika the author says (p. 41): "The

swastica, which has been adopted by one of the Pima of Sacaton as a brand, represents, according to Antonio Azul, the talons of a hawk. This figure was formerly one of the tribal totems and was painted on war-shields." Traces of the old native religion still exist. Shamans are not yet extinct and prayers and offerings in a cave are yet carried on. The ceremonial observations, songs, games, etc., have been largely abandoned: "The younger element in the tribe has enthusiastically adopted the outdoor games of the whites, particularly football; baseball was also in favor until one of the players was killed by a batted ball." A description of the Pima wi-če-ta, or great ball-kicking game, until recently played each fall, is given (pp. 45-46).

SHOSHONEAN. Luiseño. In the "American Anthropologist" (vol. viii, n. s. p. 32) Dr. A. L. Kroeber publishes a brief account of the girls' puberty ceremony among the Luiseño Indians of Pauma and Rincon in northern San Diego, California, from information obtained in 1903. The ceremony, called weghenish, was performed to make good women of them, and resembled the "roasting" in vogue among the southern California tribes. At the conclusion of their tabooperiod the girls made paintings on the smooth surfaces of large granite boulders. These paintings, known as yunish, "consist of geometrical arrangements of red lines, usually in patterns forming vertical stripes several feet high." Some are still to be seen, especially near the old village sites. — Hopi (Moki). In the "American Anthropologist" (vol. iii, n. s. pp. 88-100) Dr. J. Walter Fewkes has an article on "The Sun's Influence on Hopi Pueblos," treating of the growth of Hano, Sichomovi, and Walpi. It appears that "the rows of rooms forming the ground-plan of a typical Hopi pueblo are oriented in the same direction, and that this is due to a desire to obtain a maximum amount of heat through heliotropic exposure." This same law applies to the whole Pueblo area. The grouping of clans into composite villages with united rooms is protective and evolved from preëxisting conditions. The peculiar architectural features of this region are thus due to "the pressure of predatory tribes and the desire for sunny exposure."

TAÑOAN. In the "American Anthropologist" (vol. viii, n. s. p. 193) for January-March, 1906, Professor E. L. Hewitt discusses the "Origin of the Name Navaho," producing evidence to prove that the true etymology is to be gained from the term "Apaches de Navajó," used by Benavides ca. 1630, — these Indians are described as "very great farmers, for that is what Navajò signifies, 'great planted fields' (sementeras grandes)." The Tewa Indians interpret Navahú (the name of a small pueblo ruin) in reference to "the large area of cultivated lands." Identifying Navahú and Navajó,

the author finds the origin of this important ethnic name in the Tewa Navahú, "the place of great planted fields."

YUMAN. In his paper on "A Puberty Ceremony of the Mission Indians," published in the "American Anthropologist" (vol. viii, n. s. pp. 28-32) for January-March, 1906, Mr. H. N. Rust describes a ceremony observed by the different tribes of Mission Indians of southern California from time immemorial, known as the "roasting of girls," "sweating in the pit," etc. The Indians believe that such ceremonies "banish bad spirits from the girls," also that "the sacred stone [shown to them] entertains and controls these spirits, and they will not return to the girls as long as these do right." This sacred stone is of the neck-yoke type. These ceremonies were observed by Mr. Rust at Campo, near the Mexican line, in southern California, in 1889.

MEXICO AND CENTRAL AMERICA.

AZTECAN (NAHUATL). In "Anthropos" (vol. i, 1906, pp. 302-317) Fr. W. Schmidt has an article on "Fray Bernardino de Sahagun, O. Fr. M., Un breve conpendio de los ritos ydolatricos que los yndios desta Nueva España usavan 'su el tiempo de su infidelidad.'" The work discussed is a new MS. of Sahagun recently discovered in the Archives of the Vatican, not a new original work, however, but, as the title indicates, a summary of data in the Historia General de las cosas de Nucva España. At pp. 304-317 some of the original Spanish is given, and at p. 307 a facsimile of the end of the MS. — Archaological Problems. In the "American Anthropologist" (vol. viii, n. s. pp. 133-149) for January-March, 1906, Mrs. Zelia Nuttall writes of "Some Unsolved Problems in Mexican Archæology," treating of "Montezuma's evidence as to his ancestry and origin," "the origin of the artificial theory of the four elements," etc. The author believes that Montezuma's account of his ancestry (given in 1520) is not to be interpreted as a solar myth, but as "a plain historical tradition handed down from his forefathers," and also that "Montezuma, who, of all Mexicans, best knew the traditions of his race, believed that these furnished an overwhelming proof that his line had originated in a land over the sea, as remote as Spain was said to be." Mrs. Nuttall also believes that "the calendar system of ancient Mexico, which incorporates what Lewes designates as 'the Empedoclean elements, is a masterpiece of the Science of Numbers, the equal of which does not seem to have been produced by any known disciple of Pythagoras, who, however, idealized Number as the principle of order and the guide of human life." The author seeks to find in "foreign colonists" the origin of what are termed "incongruous" elements in ancient Mexican civilization.

MAYAN. Comalapa. Dr. Jakob Schoembs's "Material zur Sprache von Comalapa in Guatemala" (Dortmund, 1905, pp. xi, 227) is a valuable little book, both for the linguistic student and the folk-lorist. Pages 1-201 contain 3407 items (phonetic transcription of native text, German and Spanish versions), — simple sentences chiefly; pp. 202-215, lists of pronouns, substantives, adjectives, adverbs, names of parts of the day, numerals, prepositions; pp. 116-227, twelve pieces of connected prose, stories and legends. The material was collected by Dr. Schoembs in 1901-1903 from natives who were pure Indians and spoke the dialect of Comalapa as their mother-tongue. Comalapa is a village of some 4000 inhabitants (all Indians except a few state officials) in the department of Chimaltenango. It lies in the Cakchiquel territory (close to the Quiché border), according to the map of Stoll. The language of Comalapa may be a dialect of Cakchiquel, but the various branches of the Mava stock have not yet been so clearly distinguished as to make clear its exact position among them. One of the brief legends tells of the origin of monkeys from the urine of a woman, — she left her husband to cohabit with a monkey (hence the kinship of man and the anthropoids). The longest tale is concerned with the rabbit and the coyote, — the former tricks the latter again and again. The publication of this monograph was made possible by the beneficence of the Royal Academy of Sciences at Berlin and the Duc de Loubat. - In his "Supersticiones y Levendas Mayas" (Merida, 1905, pp. 144), M. J. Garcia publishes a collection of superstitions and legends, and in another recent book, "Los Mayas Primitivos" (Merida, 1905, pp. 124), discusses the etymology of Maya place-names, and also seeks from linguistic, religious, and archæological grounds to prove that the Mayas are descended from the ancient Egyptians, a pure waste of literary energy.

SOUTH AMERICA.

ARAUCANIAN. In the "Zeitschrift für Volkskunde" (1906, pp. 156–164) Dr. R. Lehmann-Nitsche has an article on "Märchen der argentinischen Indianer," in which are given the German texts of six Araucanian tales, with references to their correspondents in European folk-lore. These are: Story of a tiger and a man (cf. Androclus in the Gesta Romanorum), Story of the old witch (resembles an Arabian-European tale), Story of the fox and the frog (cf. hare and hedgehog in Grimm, — the fox and the frog are favorites in Araucanian mythology), Story of the dog and the rat (cf. Jockel sent out by his master), Story of the old woman and her husband (cf. Hänsel u. Gretel in Grimm), Story of the donkey, the pig, the cat, and the old (cock cf. Die Bremer Stadtmusikanten in Grimm). In these tales each animal has its characteristic voice: fox, uur uar;

partridge, uiyo uiyo; gull, kaléu kéleu; pig, or or or; snake, kai kai, etc. The author's collection of Araucanian texts numbers some 70 pieces, chiefly in prose. Of these most are genuinely Araucanian; some have other Indian elements, while some others have European borrowings or possess curious adaptations from the whites. How much is really of European origin in these tales remains to be determined. This Argentinian material is valuable for comparison with the Chilean (Araucanian tales) and legends published by Lenz in his Estudios Araucanos (1895–1897). The latter writer's "Dictionary of the Indian Elements of Chilean Spanish," noticed elsewhere, should also be referred to here.

AYMARAN. In "Globus" (vol. lxxxix, 1906, pp. 341-347, 7 figs.) E. Nordenskiöld writes of "Der Doppeladler als Ornament auf Aymarageweben," based upon material collected in 1904 during a trip from La Paz to Ulloma on the Rio Desaguadero in Bolivia. Symmetrized figures of the double-eagle type occur also in the rock-pictures of Quilima, near Carabuco on the shore of Lake Titicaca. The author considers that the double-eagle motif is due to imitation of the "double eagle" on European coins or fabrics,—it has not been in use for a very long time. This motif with its conventionalizings does not seem to occur in Quechua fabrics. The Aymara double-eagle motif shows no local differences of ornamentation, although it plays so prominent a rôle over so large a territory. The double-eagle has also been copied by the Huichols and Quichés.

Brazil. In "Globus" (vol. lxxxix, pp. 165-169, 309-316, 373-380, 20 figs.) Dr. Theodor Koch describes his recent travels "Kreuz und quer durch Nordwest-Brasilien." Among the topics considered are the anthropomorphic urns of Maracá and Cunaný and other ceramic objects, representing perhaps "the highest fictile art of eastern South America;" the Ipurina Indians of the Ituxý and Cuchoewa (with brief word-lists); the Yauaperý (a much-feared Carib tribe); the Baré Indians and their drawings, of which a number are reproduced; the Makú (their language forms a new linguistic stock); the "Festa da Trinidade."

Chaco. In "Globus" (vol. lxxxix, pp. 213-220, 229-234, 15 figs.) V. Frič describes "Eine Pilcomayo-Reise in den Chaco Central," in 1903-1904. The Indian tribes treated of are the Toba-michi, Tobaguazú, Pilagá, the last especially,—dress and ornament (ear-rolls, tattooing, the former among the Pilagá, the latter among the Toba); food and drink; character; sex and marriage (monogamous, jealous, kill half-breeds); war (chiefly ambushes); the Pilagá and the Toba are at enmity with the so-called "Sotegraik," who formerly inhabited the Paraguayan Chaco. These Indians are reputed great liars, on account of the incredible tales they told of as having been expe-

rienced by them, "but these are really their dreams, which they think real." Their indulgence in intoxicants is such (yearly debauches) that, since the women do not drink till after marriage, one can ascertain the age of the first child by asking the mother how often she has been drunk.

CHOROTES. "The Chorotes Indians in the Bolivian Chaco. A Preliminary Report dedicated to the XIVth International Congress of Americanists at Stuttgart, 1904" (Stockholm, 1904, pp. 14, 17 pl.), by Eric von Rosen, is a well-illustrated general account of physical characters, dress and ornament, houses and social life, implements and utensils, hunting and fishing, war and weapons, work and play, music, spirit-lore, dances, death and burial, language. The author observes: "In contrast to the Matacos, the Chorotes did not appear to be any lethargic, or degenerated race. . . . They always seemed wide-awake and interested." Ear-pegs are worn by the Chorote young men as a sign of puberty, - for women as well as men, tattooing also serves the same purpose. Chieftainship is hereditary, with extensive authority and respect. The Chorotes use a sort of shirt of mail of chaguar-fibre. All heavy work is done by the women. A species of dice-game is in vogue. Their magic drums are made of earthen pots covered with skin. The author visited the Chorotes with Baron Erland Nordenskiöld in 1901-1902.

COROADOS. In "Anthropos" (vol. i, 1906, pp. 35-48) Fr. B. S. da Prade reports on "Una spedizione ai 'Coroados' nello Stato di S. Paolo nel Brasile," giving a brief account of the expedition of December, 1904, in search of the so-called "Coroados" or "Indios bravos," who inhabit the forestal region of S. Paolo between the Fretè and Parà and the Agudos mountains, long. 50-52.2 W., lat. 20.15-22.20 S. Objects belonging to the Indians were found here and there along the path. On December 20 a deserted Indian settlement with its clearing in the forest was discovered. In one of the huts was found a woman (20-25 years old),—all others had fled. Although she called out for her husband, Kengu by name, no one appeared. Bows and arrows, domestic and other implements and utensils, objects stolen from the Brazilians, etc. The entire absence of human bones suggests that these Indians are not cannibals.

Panoan. Sipibo. As "Diccionario Sipibo. Castellano-Deutsch-Sipibo. Apuntes de Gramática. Sipibo" (Berlin, 1904, pp. 1*-40*, 1-128), Dr. Karl von den Steinen's "Abdruck der Handschrift eines Franziskaners mit Beiträgen zur Kenntnis der Pano-Stämme am Ucayali" is dedicated to the Fourteenth International Congress of Americanists. The MS. here printed belonged to an unknown Peruvian monk, and was found in 1884 among a lot of old papers, which had been the prey of ants, in a road-hut between Chanchamaya and

the Ucavali, by Rich. Payer, the Austrian naturalist and traveller. It is the work of two hands. This is the first dictionary of the Panoan tongue, — "Setibo, Pano, Sipibo, and Cunibo are only clannames of one and the same stock (linguistically and physically)." Dr. von den Steinen's introduction treats of "The Hieroglyphic Traditions of the Pano" (pp. 9*-12*), "The Earlier History of the Missions on the Ucayali" (pp. 12*-21*), "The Pano Tribes of Peru. Bolivia, and Brazil" (pp. 21*-26*). He points out that Humboldt (from Girbal) is, apparently, the sole authority for attributing to the Panos the possession of "hieroglyphic books," such things being mentioned in none of the writings of the missionaries, and in no other original writings concerning these Indians. The "books" said to be still in their possession have never turned up. Humboldt's statement that the Manoa people were the only ones who understood the language of the Pano cannot be correct, since "the Pano of Saracayu are identical with the Manoa people or Setebo." What has been taken for "hieroglyphic books" was probably either school or church books used by them and the missionaries, or cotton fabrics on which were painted with urucu and genipapo various objects, and perhaps war-scenes, etc., — these, made up in form like the books of the missionaries, may have misled the original observer. The earliest Jesuit mission among the Panos, that of San Ignacio, for the Mayoruna, or Barbudos, dates from 1653, the Franciscan somewhat later.

The Sipibo-Spanish part of the Dictionary (2720 words) is older than the Spanish-Sipibo, which may date from 1877 (from internal evidence). In the Library of the British Museum is a MS. vocabulary, Spanish-Cunibo, by Fr. Buenaventura Marques, dated 1800, an examination of which shows the identity of Pano and Cunibo. This MS. contains some 3285 words and phrases.

At pp. 33*-36, the names for parts of the body in Sipibo are listed and discussed, — they are mostly composites. The terms of relationship are given on pp. 38*-40*. In the Spanish-Sipibo part the word for "God" is given as "Rios" (Spanish, Dios), — this appears also in several phrases in the Sipibo-Spanish section. "To read," quircabue yuiyui (p. 44), signifies literally "book (quirca) — with (abue) — speak (yuiyui)." The term for "eclipse of the moon" (use mauata) means "moon dead" (p. 45). Among the names of birds reduplicative words are common: Duck, naunaua; turkey, cúrucúru, etc. The word for "powder" (púrupúru) may be based on Spanish pólvora. Another adopted Spanish word is sapato (shoe). The Spanish of the Dictionary contains a few Quechuaisms.

TUPIAN. In "Anthropos" (vol. i, 1906, pp. 24-34, 185-193) the Jesuit missionary Carl Teschauer, of Porto Alegre (Rio Grande do Sul), publishes the first two sections of an article on "Mythen und

alte Volkssagen aus Brasilien," in which are given the German texts of six tales about spirits and demons (the korupira, or wood-demon; the Anhangá or Yurupira, or "devil"), and of nine animal tales concerning the maguary (Ardea maguary) and the humming-bird, the humming-bird and sleep, the tamurupará (Monossa nigrifrons) and the japins (Cassicus hemorrhous), the yurupichuna (a species of monkey), the tortoise and deer, the tortoise and jaguar, the tortoise and the man, the tortoise and the giant (kahapora-ussú). The tortoise myths are reproduced from Magalhães' O Selvágem, published in 1876 (Hartt utilized this same material in his "Amazonian Tortoise Myths"), and the other animal tales from Barbosa's Poranduba Amazonense. Father Teschauer opposes the theory of Magalhães that the Indians regard these beings as deities; also the view of Magalhães and Barbosa as to the conception by the Indians of these beings as evil spirits, - he thinks the whole weight of evidence is in favor of the opinion that they are really looked upon by the Indians as evil beings. In Rio Grande do Sul offerings of tobacco are made to the korupira by hunters, and the "cowboys" call him Negrinho do pastoreio, also burning candles to him to bring back lost cattle. To the korupira are attributed sudden noises in the forest. In the Amazonas region he appears "as a little Indian about 3 ft. high, bald-headed, hairy-bodied, one-eyed, etc., with blue or green teeth, big ears, with or without legs (his feet are always bent backward)," —he is always of extraordinary strength. In Bahia he is utterly metamorphosed into "a small, almost black Indian woman, who rides on a pig," - she protects hunters who offer her tobacco. There is evidently room for a thorough-going study of the relations of native and European folk-lore elements in Brazil and elsewhere in South America. — In "Globus" (vol. lxxxiv, 1906, pp. 59-63), G. Friederici writes "Ueber eine als Couvade gedeutete Wiedergeburtszeremonie bei den Tupi." The ceremony in question was first described by Hans Stade (long a captive among the Brazilian Indians in the sixteenth century) in connection with a cannibal feast: "He who has killed the man takes on a new name. And the king of the cabins scratches their arms with the tooth of a wild beast. When it is properly healed, it is an honor to have the scars seen. Then, the same day, he has to lie still in a net (hammock), and is given a little toy bow and arrow, to pass away the time, and with this he shoots at wax (i. e. a wax-covered disk)." Tupi name-giving and birth ceremonies and kindred rites are briefly discussed, including Aztec, Pueblo, and Natchez analogues. Friederici finds the motif for all in fear of the spirit of the slain.

WESTERN SOUTH AMERICA. In his "Traditions of Precolumbian Earthquakes and Volcanic Eruptions in Western South America,"

published in the "American Anthropologist" (vol. viii, n. s. pp. 47-81) for January-March, 1906, Dr. A. F. Bandelier adds another to the increasing list of his valuable ethnologic-historical monographs. Among the traditions discussed are those from Columbia relating to Bochica (Nemquetheba, Zuhé), tales of the arrival of giants on the coast of Ecuador and their connection with volcanic phenomena, Peruvian, Bolivian, and Chilean legends and stories as to earthquakes, eruptions, etc. According to the author (p. 66): "Should the folk-lore herein contained be authentic and precolumbian, as some parts of it undoubtedly are, we might infer that volcanic activity in western South America was greater at certain times previous to the Spanish conquest than it is now."

GENERAL.

CEREMONIES. In the "American Anthropologist" (vol. viii, n. s. p. 192) for January-March, 1906, Mr. Frank G. Speck, under the title "Indian Ceremonies in Oklahoma and Indian Territory," gives a list of "Indian tribes and localities where ceremonies and dances take place and may be witnessed." Included are: Creek and Yuchi annual green-corn and new-fire ceremony; Choctaw cry of lamentation; Shawnee war-dance; Wyandot, Seneca, Peoria, and Miami war-dance, barbecue, and games; Pawnee and Cheyenne medicine-arrow ceremony; Cheyenne sun-dance. It is stated that "the Yuchi chiefs have decided to discontinue their rites owing to intoxication and disorder among the young men at the ceremonies."

GREETING. In "Globus" (vol. lxxxix, 1906, pp. 30-34) G. Friederici writes, with numerous references to the literature of the subject, on "Der Tränengruss der Indianer." Although not particularly noticed by many travellers and investigators, prolonged weeping and sobbing as an etiquette-greeting of guests and strangers is a custom more widely distributed than is generally believed to be the case. This curious form of greeting occurred among the Charruas (de Souza), some Tupi tribes (Cardim), the Lenguas of the Chaco (Azara), etc., in South America. In North America it has been met with among the Karankawa (Cabeza de Vaca), certain Indians of "Florida," some of the Caddoan peoples, certain Siouan tribes (e. g. "Les Pleureurs"). Friederici regards the custom as "a mere exaggeration or degeneration of courtesy," like the excessively polite language of the Oriental.

INDIAN LOAN-WORDS. Dr. Rodolfo Lenz, the distinguished Chilean philologist, has just published "Los Elementos Indios del Castellano de Chile, Estudio Lingüistico i Etnológico, Primera Parte. Diccionario Etimológico de la Voces Chilenas derivadas de Lenguas Indíjenas Americanas, Primera Entrega" (Santiago, 1904–1905, pp.

448), which appears as an appendix to the "Anales de la Universidad de Chile." The first part of the Dictionary occupies pp. 122-448 and lists 750 words, — from achau, "hen," to llangue, "a small present." The synonymy, etymology, history, etc., of each word are discussed. The following words of interest to students of the English language are to be found in the list: Aji, alpaca, araucaria, barbacoa, bejúco, cacao (cocoa), cacique, camote, canoa, caribe, coca, condor, charpui, chicha, chile, china, chirimoya, chocolate, cholo, gaucho (?), guyave, hamaca, huracan, huanaca, huano, Inca, llama. The derivatives of the various Indian words, adjectives, verbs, nouns, etc., are also given, - this makes the debt of the European language to the speech of the American aborigines much greater than a simple list of the 750 words from A to Ll would make it appear. Pages 56-98 are taken up with a "Critical Bibliography of Works on Americanisms," dealing with Chile, Argentine, and Uruguay, Peru, Ecuador, Colombia, Venezuela, Costa Rica, San Salvador, Honduras, Guatemala, Mexico, Cuba; and pp. 102-115 contain an alphabetical list of authors cited. The introduction treats also of the classification of the words in the dictionary, orthography, phonetics, etc. The geographical provinces for Araucanian words, etc., are North, Centre, South, Chiloe. A number of these loan-words are of interest to the folk-lorist, e. g.: Admapu ("custom"), aillasehue (social unit of nine family groups), ambi (remedy of Quechua shamans), apacheta (cairn), caleuche (a mythic boat), camahueto (mythic water animal), catimbao (masked dancer), cututun (a children's game), challa (carnival), cherruve (mythological being), choclon (a children's game), chueiquehueco (mythic water animal), huecuvu (mythic being), imbunche (witchcraft), linao (ball-game), etc.

Dr. A. Hrdlička's paper on "Diseases of the Indians, more especially of the Southwest United States and Northern Mexico," which appears in the "Washington Medical Annals," vol. iv, pp. 373-394, is an abstract of a monograph to be published later as a Bulletin of the Bureau of American Ethnology. The data, part of which comes from the author's own observations "on six expeditions (1898-1905) among 38 groups or tribes of Indians, in the Southwest United States and Northern Mexico," and part from the reports of physicians on the Indian reservations, will be a most welcome and valuable addition to the rather scanty literature of Amerind pathology of a truly scientific sort. Dr. H. seems to think that syphilis did not exist in the parts of America here treated in pre-Columbian times. In the discussions on this paper, Dr. E. L. Morgan described (pp. 389-394) briefly Indian medical procedures, - bleeding and scarifying, treatment of wounds, headache cure, "sweat-house," treatment of frost-bite, use of hot stones, balsams, infusions of bark,

medicinal waters, etc. One old "medicine man" adopted tincture of iodine as a cure-all. Another tried red oxide of mercury with rather fatal results. In both cases the color seems to have loomed large in the aboriginal mind. One Indian "doctor" attributed scrofula to "the white man's food," especially the "bread soda."

MYTHOLOGY. Leo Frobenius' "Das Zeitalter des Sonnengottes" (vol. i, Berlin, 1904, pp. xii, 421) contains some matter relating to the aborigines of America. The author considers in chapter v(pp. 80-103) the walrus and dragon myths of North, South, and Central America, - Coast Salish, Nutka, Newettee, Tlingit, Bering Sea Eskimo, Dog Rib and Hareskin Indians, Heiltsuk, Chinook, Shushwap, Minnetaree, Algonkins, Cherokee, Comox, Thompson River Indians, Seneca, Navaho, Indians of British Guiana, Bakairi; on pp. 226-236 the virginmother myth in America (Kolosch, Awikyenoq, Bering Sea Eskimo, Mandans, Hurons, Pima, Mexicans, Peruvians, Warraus, Bakairi, etc.); on pp. 295-300 the maiden-hook myth in America (Nutka, Nimkish, Heiltsuk, Micmac); on pp. 311 ff. the swan-maiden myth in America (Central Eskimo, Greenlanders, Micmacs, Antillian Indians). Other myths (sea, heaven and earth, sun and moon, Pleiades, giants and ogres) passim. The book is an effort to demonstrate the existence of "an age of the sun-god" in the history of mankind. In an earlier volume, "Die Weltanschauung der Naturvölker" (Weimar, 1898), Frobenius treated, among other things, "Birdmyths in N. W. America, etc. (pp. 23-41), sun-myths in N. W. America, etc. (pp. 149-168), arrow-myths in N. W. America (pp. 168-172), etc."

OLD AND NEW WORLD. Under the title "Mythologischer Zusammenhang zwischen der Alten und Neuen Welt," Richard Andree publishes in "Globus" (vol. lxxxix, 1906, pp. 89-99) a review of Ehrenreich's "Die Mythen und Legenden der Südemerikanischen Urvölker und ihre Beziehungen zu denen Nordamerikas und der Alten Welt" (Berlin, 1900), noticed elsewhere in this Journal.

Phallic Worship. The Société du Mercure de France have reprinted (Paris, 1905, pp. 338), with a supplementary chapter by A. van Gennep (pp. 319-335), the noted work of J. A. Dulaure, "Des Divinités Génératrices chez les Anciens et les Modernes," originally published in 1805. The author seeks to attach phallicism to a primitive sun-cult. Chapter vi (pp. 74-92) is devoted to "The Phallic Cult among the Indians and the Mexicans,"—i. e. the Indians of India, Mexico being dismissed with about a page based on data in de la Vega. In his supplementary chapter Dr. van Gennep adds later data relating to America and Australia in particular (Preuss and Fewkes being drawn upon for the former), with some critical remarks indicating a wise conservatism in matter of theories and explanations.

This reprint gives scholars an opportunity to obtain one of the classic (if now outgrown) treatises on this never-exhausted subject.

STRING FIGURES ("CAT'S CRADLE"). Mrs. Caroline Furness Jayne's well-printed and profusely illustrated monograph "String Figures: A Study of Cat's Cradle in many Lands" (N. Y., 1906, pp. xxiii, 407, 17 pl., 867 figs.) is a classic treatment of a subject the importance of which among primitive peoples was first indicated by Dr. Franz Boas in 1888. The American Indian peoples from whom examples of the game are cited, or among whom its existence has been verified, are: Apaches, Cherokees, Chippewas, Clayoquahts, Eskimo (Alaska, Baffin Land), Klamaths, Kwakiutl, Navahos. Omahas, Onondagas, Osages, Pawnees, Salish (Thompson River, B. C.), Tananas (Alaska), Tewas (Isleta, N. M.), Zuñis. Among characteristic figures are "Eskimo rabbit," "Apache tepee," "Navaho breastbone and ribs," "Osage Diamonds," etc. Animals and birds appearing are: Mouse, caribou, porcupine, wolf, wolverine, sea-gull, whale, rabbit, ptarmigan, hare, elk, rattlesnake, skunk, squirrel, coyote, butterfly, worm, lizard, etc. Of natural and topographical phenomena the following are imitated: A hill with two ponds, sun, stars, lightning, storm-clouds, etc. Other objects: Mouth, ship, arms-and-legs, house, boat, tent, spear, stairs, clothes-line, trap, bag, circle, owl's net, arrow, bird's nest, bow-string, mittens, top cross-beam of (Zuñi) ladder, etc. Still others are: House and two men, rattlesnake and boy, two little boys running away, a little boy carrying wood, two boys fighting for an arrow, etc. These are all from North America, records of its occurrence in Central America not having been met with (p. xx), while for South America its existence is reported from the Karayas of the Rio Araguaya and some Indians of the Paraguayan Chaco. The brief ethnological introduction by Professor A. C. Haddon (pp. xii-xxiii) is an interesting critical summary of the subject. The games of cat's cradle fall into two main groups, the Asiatic-European (so far of much less interest) and the Oceanic (to which belongs also the American type). Says Professor Haddon (p. xxi): "It is a highly significant fact that the American cat's cradles belong to the Oceanic type, and that nowhere in this whole region, so far as is yet known, does the Asiatic type occur. This type must be extremely ancient, otherwise it would not occur among such widely different races as the Australians, Melanesians, Polynesians, Eskimo, and North American Indians." In the Asiatic-European type, which invariably requires two players, "two strings pass around the back of each hand, and the crossing loops are taken up by the middle fingers," while in the Oceanic-American, for the usual figures of which one player suffices, "there are no strings at the back of the hand, and the crossing loops are taken up by the indices." The game does not

seem to be ancient in Europe, having been introduced into that continent directly from Asia. Among the Filipinos a game of the Oceanic type is reported (p. 43). Games of cat's cradle of the Oceanic types seem to be characterized by "a widespread accompaniment of words or charts," and also by "the frequent representation of persons, incidents, or objects connected with religion or mythology." There may be "obscured symbolism here." Professor Haddon thinks (p. xxiii): "The Eskimo evidence proves that cat's cradle may, in part, have a magical significance, and suggests a line for future inquiry, for we know that all over the world strings, cords, and knots enter largely into magical practices."

The detailed descriptions and illustrations accompanying each item make clear the development of even the most complicated figures of all types. A few invented games are inserted at the end of the book, but the author observes (p. 4): "One pretty figure I invented, as I flattered myself, only to find out later that it is common among the natives of the Caroline Islands."

"The Lost Prince." Under the head of folk-lore may be classed, perhaps, the books dealing with the story of the "lost prince,"—the tale that the "lost Dauphin," son of Louis XVI of France, when taken from his mother, did not die, as is supposed, in Europe, but was brought to America, where, as Rev. Eleazer Williams, he labored as a missionary among the Oneida Indians. The latest to refurbish the story is Mr. Publius Lawson, in his "Prince or Creole: The Mystery of Louis XVII" (Menasha, Wis., 1905).

A. F. C. and I. C. C.

NOTES AND QUERIES.

GYPSIES. — The following questions concerning the Gypsies will doubtless be of interest to readers of the Journal. Those who may be in a position to give information are requested to send such either to the editor or direct to A. T. Sinclair, 37 North Beacon Street, Allston (Boston), Mass.

- 1. Are there any Gypsies in your vicinity? Do they belong there? If not, where do they come from?
- 2. What are their nationalities? American, English, Hungarian, Rumanian, Russian, Greek, or Arab Gypsies?
 - 3. What language do they speak?
 - 4. Do they talk Gypsy?
- 5. What are their occupations? Are they horse dealers, horse doctors, tinsmiths, coppersmiths, jugglers, gymnasts, showmen, musicians, singers, dancers? Do the women tell fortunes, and how, by the hand, and otherwise?
 - 6. What is their dress and personal appearance?
 - 7. Describe their camps and wagons.
 - 8. What musical instruments do they have, if any?
- 9. Procure some words of their language, as the numerals, horse, cow, camp, nose, mouth, hand, ear, foot, black, father, mother, hot, cold, etc.
- 10. Secure as many folk-tales, songs, traditions, superstitions, etc., as possible.

A. T. Sinclair.

FIFTEENTH INTERNATIONAL CONGRESS OF AMERICANISTS.—The Fifteenth International Congress of Americanists will be held in the city of Quebec, Canada, September 10–15, 1906. The fee for members is three dollars, associate members one dollar. The treasurer, to whom fees may be paid by post-office order and checks negotiable in Quebec, is M. Alphonse Gagnon, Parliament Buildings, Quebec. The Patron of the Congress is His Excellency the Governor-General of Canada; the Honorary President, the Honorable Sir Louis A. Jetté, Lieutenant-Governor of the Province of Quebec.

The Organizing Committee is as follows: President, Dr. R. Bell, Official Geologist, Dominion of Canada. Vice-Presidents, Mgr. J. C. K. Laflamme, Dean of the Faculty of Arts, Laval University; Dr. David Boyle, Director of the Provincial Museum, Toronto; Honorable R. A. Pyne, Toronto. General Secretary, Dr. N. E. Dionne, Librarian of the Provincial Parliament, Quebec. Treasurer, M. Alphonse Gagnon, Department of Public Works, Quebec.

Members: Judge Baby, Montreal; F. W. Beeman, Perth, Ont.; Charles N. Bell, Winnipeg, Man.; Rev. G. Bryce, Winnipeg, Man.; Dr. Franz Boas, New York; P. B. Casgrain, President of the Literary and Historical Society, Quebec; Professor A. F. Chamberlain, Clark University, Worcester, Mass.; Dr. A. D. Decelles, Librarian of Parliament, Ottawa; Dr. A.

Doughty, Dominion Archivist, Ottawa; Rev. P. Drummond, S. J., St. Boniface, Man.; A. Gagnon, Department of Public Works, Quebec; P. Gagnon, Archivist, Quebec; L'Abbé A. Gosselin, Professor in Laval University, Ouebec: Hon. L. Gouin, Prime Minister of Ouebec, Ouebec: L'Abbé V. Huart, Director of the Provincial Museum, Quebec; A. F. Hunter, Barrie, Ont.; C. C. James, Deputy-Minister of Agriculture, Toronto, Ont.; P. B. Dumoulin, President of L'Institut Canadien, Ouebec: Sir Henry Joly de Lotbinière, Lieutenant-Governor of British Columbia; S. W. Kane, Director of the Provincial Museum, St. John, N. B.; Rev. P. Lacombe, O. M. I., Calgary: Sir James Lemoine, Ouebec: Rev. P. Lemovne, O. M. I.: N. Levasseur, President of the Geographical Society, Quebec; Professor A. B. McCallum, University of Toronto; Rev. P. Morice, O. M. I., Vancouver, B. C.: H. Pears, Director of the Provincial Museum, Halifax, N. S.: the Rector of Laval University; the Rector of McGill University; the Rector of Bishop's College; E. Rouillard, Department of Lands, Quebec; J.-E. Roy, Docteur-ès-Lettres, Levis; Hon. R. Roy, Provincial Secretary, Quebec; Judge Sicotte, Montreal; Dr. B. Sulte, Ottawa; C. Tessier, member of the Historical Society, Quebec; Hon. A. Turgeon, Minister of Lands, Quebec; W. J. Wintemberg, Provincial Museum, Toronto; Lawrence Watson, Charlottetown, P. E. I.; Major Wood, member of the Literary and Historical Society, Quebec.

The papers to be read, so far as announced, are as follows:—

- 1. R. P. Jones, Archiviste du Collège Ste. Marie, Montréal: "Topographie Huronne."
- 2. M. l'Abbé J. Guil. Forbes, ancien missionnaire chez les Iroquois: "Iroquois de Caughnawaga."
- 3. R. P. Pacifique, missionnaire à Ristigouche: "Les Micmacs de la Baie des Chaleurs."
- 4. R. P. Lemoyne, O. M. I. missionnaire chez les Algonquins: "Le Génie de la Langue Algonquine."
- 5. M. J.-E. Roy, docteur-ès-lettres, Lévis: "Principes de Gouvernement chez les Indiens du Canada."
- 6. M. Adj. Rivard, professeur à l'Université Laval: "Les Dialectes Français au Canada."
- 7. M. l'Abbé Am. Gosselin, maître-ès-Arts, professeur à l'Université Laval: "Quelques Notions sur les Sauvages du Mississippi au commencement du XVIII^e Siècle, d'après les lettres des Missionnaires du temps, conservées dans les archives du Séminaire de Québec."
- 8. M. le Dr. Dionne, docteur-ès-lettres, bibliothécaire de l'Assemblée Législative de Québec. Sujet indiqué plus tard.
- 9. M. E. Gagnon, docteur-ès-lettres: "La musique chez les Indiens du Canada."
- 10. M. Alphonse Gagnon: "L'Origine de la Civilisation chez les Indiens de l'Amérique Centrale."
- 11. R. P. E. David: "Les Montagnais du Labrador et du Lac Saint-Jean."
 - 12. Dr. F. Boas: "Ethnological Problems in Canada."



- 13. Alfred M. Tozzer: "Some Survivals of Ancient Forms of Culture among the Mayas of Yucatan and the Lacandones of Chiapas."
- 14. Alfred M. Tozzer: "Notes on the Maya Language spoken in Yucatan."
- 15. Cyrus Thomas: "Some Suggestions in regard to Primary Indian Migrations in North America."
- 16. Walter Hough: "Distribution of the Ancient Population on the Gila-Salt River, New Mexico and Arizona," and "Two Great Culture Plants."
- 17. Ales Hrdlička: "Résumé, from the Standpoint of Physical Anthropology, of the Various Skeletal Remains that suggest, or are claimed to represent, an Early Man on this Continent."
- 18. Dr. C. F. Newcombe: "The Haida Indians of Queen Charlotte Islands."
- 19. Alfredo Chavero: "El Bisieste en el Calendario de los Antiguos Mexicanos."
- 20. Dr. Clark Wissler: "Diffusion of Culture in the Plains of North America."
- 21. Dr. R. B. Dixon: "Linguistic Relationships within the Shasta-Achomavi Stock."
 - 22. Dr. Berthold Laufer: "The Introduction of Maize into Eastern Asia."
 - 23. R. P. Morice, O. M. I.: "La Femme chez les Dénés."
- 24. M. l'Abbé A. Nantel: "Étude de philologie comparé sur l'affinité des langues algiques avec les langues indo-européennes."
 - 25. Dr. A. F. Chamberlain: "The Vocabulary of Canadian French."
 - 26. Dr. A. F. Chamberlain: "South American Linguistic Stocks."
- 27. M. le Dr. J. S. Schmidt, docteur-ès-sciences: "Les Chasses des Indiens à Anticosti."
- 28. Miss Constance Goddard Du Bois: "Diegueño Myths and their Connection with the Mohaves."
- 29. George G. Heye, New York: "Exhibition of Archæological Specimens from the Northwest Coast of Labrador."
 - 30. M. George H. Pepper, New York: "Navaho Blankets."
- 31. Dr. George A. Dorsey, Chicago: "Presentation of a Pawnee Star Chart."
- 32. Dr. George A. Dorsey, Chicago: "A Preliminary Account of the Morning Star Sacrifices among the Pawnees."
- 33. Dr. George A. Dorsey, Chicago: "The Social Organization of the Skidi Pawnee."
- 34. Dr. A. L. Kroeber: "The Ceremonial Organization of the Plains Indians of North America."
- 35. Miss Natalie Curtis: "Indian Song, and its Place in the Life of the Indian."
 - 36. Dr. George Grant McCurdy: "The Armadillo in the Art of Chiriqui."
 - 37. Professor J. Dyneley Prince: "A Micmac Manuscript."
- 38. Professor E. L. Stevenson, New Brunswick, N. J.: "Some Notes on the Earliest Cartography of the New World."
- 39. Dr. C. V. Hartman, Pittsburg, Pa.: "Negative Painting in Ancient American Art."



LOCAL MEETINGS AND OTHER NOTICES.

Annual Meeting of the American Folk-Lore Society, 1906.— It is intended to hold this meeting in affiliation with the American Anthropological Association, during Convocation Week (after Christmas), in New York, N. Y. Definite notice of day and place will hereafter be given.

Memoirs of the American Folk-Lore Society. — The Ninth Volume, now in process of printing, will be ready for issue before the Annual Meeting, and will present the hitherto imperfectly edited Mexican Miracle Play, "Los Pastores," in Spanish text and English translation. The basis of the edition will be a text obtained from the Rio Grande, while another from New Mexico will be used for comparative purposes. The volume will include an Introduction, music noted, and photographic illustrations. The task of editing has been intrusted to the translator, Mrs. Otto B. Cole, of Boston, Mass.

Statement of the proceedings of Branches, and of the progress of local organization, will be continued in the following number of this Journal.

THE JOURNAL OF

AMERICAN FOLK-LORE.

Vol. XIX. — OCTOBER-DECEMBER, 1906. — No. LXXV.

FILIPINO (TAGALOG) VERSIONS OF CINDERELLA.

A.1

ONCE there were a man and his wife who had a daughter named Maria. Maria was a very pretty child and very happy, but unfortunately her father fell in love with a woman who was not his wife, and one day taking his wife out to fish with him he murdered her and threw her body into the water. Poor little Maria cried a great deal after her mother's death, but her lot was worse after her father married the other woman, for the stepmother set her all kinds of cruel tasks and threatened her with awful penalties if she failed.

Maria had a pet pig, with which she played a great deal, and her stepmother ordered her to kill and clean it. Poor little Maria cried and begged, but the woman forced her to kill the pig. When the pig was cleaned, the stepmother gave Maria ten of the refuse pieces and told her to clean them in the river, and if one piece was missing when she returned, she would be beaten to death. Maria cleaned the pieces in the river, but one slipped away and went down stream. The child cried and lamented over her fate so that an old crocodile going by asked her what was amiss. "That is nothing," said the crocodile, and he straightway swam after the piece and brought it back. As he turned to swim away, he splashed with his tail and a drop of water fell on her forehead where it became a most beautiful

¹ This first version of the Cinderella story was communicated to me in December, 1903, at Mangarin, Mindoro, by a young man known to me only by the name of Cornelio, who said that he had heard it told by a man from Marinduque Island. It was said never to have been printed, and in my list of fifty or so printed tales of this kind it is not to be found. I searched the Manila native bookstores very carefully for it, but could get no trace. The story was taken down by my usual method of listening attentively to the tale in Tagalog, and then at once writing it out in English, from memory, and having this story retold, with the translation at hand, to detect inaccuracies. In this way I felt more sure of having the story properly told than if the teller were constantly interrupted for me to copy the translation, as at the time the stories were written I was almost as familiar with spoken Tagalog as with English.—F. G.



jewel, flashing like the sun and fastened so tightly that it could not be removed. The little girl went home with the jewel on her forehead shining so brightly that it made every one cross-eyed to look at it, so that it had to be covered with a handkerchief.

The cruel stepmother asked many questions about Maria's good fortune, and when she found out all about it she sent her own daughter to kill a pig and do in all respects as the stepsister had done.

She did so and threw a piece of the refuse meat into the river and cried as it floated off.

The crocodile inquired of this girl also the cause of the trouble, and again brought the meat, but this time when he splashed with his tail, instead of a jewel on the girl's forehead, there was a little bell that tinkled incessantly. All the people knelt and crossed themselves because they thought the "Viaticum" passed, but when they saw the bell on the girl's forehead they laughed and pointed at her. So the daughter had to tie up her forehead for shame, for the bell could not be gotten off.

The stepmother was more cruel than ever to Maria now that she had met with good fortune and her daughter with ill. She set the girl to every kind of dirty work till her whole body was filthy and then sent her to the river to bathe, telling her that if she did not wash her back clean she would beat her to death.

Maria struggled and scrubbed, but she could not reach her back either to see whether it was clean or to wash it, and she began to cry. Out of the river came a great she-crab, that asked the girl her trouble. "Oh," said Maria, "if I do not wash my back clean my stepmother will beat me to death." "Very well," said the crab, "that is easily remedied," and jumping on to Maria's back scrubbed and scrubbed till her back was perfectly clean. "Now," said the crab, "you must eat me and take my shell home and bury it in the yard. Something will grow up that will be valuable to you." Maria did as she was told, and from the place grew a fine lukban (grape fruit) tree which in time bore fruit.

One day the stepmother and her daughter wished to go to church and left Maria to get the dinner. The stepmother told her that dinner must be ready when she returned and must be neither cold nor hot. Maria wept again over the impossibility of the task and was about to despair when an old woman came in, to whom she told her troubles. The old woman was a stranger but was apparently very wise, for she told Maria to go to church and that she would prepare the dinner. The girl said she had no clothes, but the old woman told her to look in the fruit of the lukban tree, and from the fruit Maria took out all the garments of a princess, a beautiful chariot and eight horses. Quickly she bathed and arrayed herself and drove by the

king's palace to the church, the jewel on her forehead shining so that it nearly blinded all who looked. The king, seeing such a magnificently dressed princess, sent his soldiers to find out about her, but they could learn nothing and had nothing to show when they returned but one of her little slippers which fell off as she left the church.

Maria went home and hastily put the dress and equipage back into the lukban fruit, and the old woman was there waiting with the dinner, which was neither cold nor hot. When the stepmother came from church, she saw only her stepdaughter there in rags, and everything ready according to her order.

Now the king wished to know who this princess was and ordered a "bando" sent around to every woman and girl in the kingdom, saying he would marry whomever the shoe would fit. The stepmother and her daughter went to the palace, but tied Maria in a sack and set her in the fireplace, telling her that she would be beaten to death if she stirred. The shoe fitted nobody at the palace; whether their feet were long, short, broad, narrow, big, little, or otherwise, it fitted no one. So the soldiers were sent out again to bring in every one who had not obeyed the "bando" and they looked into the house where Maria lived, but they did not see her. Just then a cock crowed and said, "Kikiriki, that's the girl. Kikiriki, there in the fireplace; the shoe fits her foot." So the soldiers made Maria dress in her finery with the mate to her little slipper on her foot, and with her little chariot and the eight ponies she went to the king's palace, and the other little slipper fitted exactly.

The stepmother and her daughter were envious, but could do nothing against the king's wishes, and the king married Maria with great pomp, but none of the jewels were so beautiful as the one that blazed on Maria's forehead.

In due time it came to be known that an heir would be born, but the king was called away to war. He arranged that a signal should be set, however, — a white flag if all went well and a black flag if anything went wrong.

He left the princess in the care of her stepmother and two wise women, and warned them not to let anything bad happen to the queen. The stepmother had not forgotten her hate for Maria, and when the little princes were born, for there were seven, she and the other women took them away and substituted seven little blind puppies.

When the king returned he saw the black flag flying over the tower and hurried to the queen's rooms to find her in tears over the puppies. He ordered the puppies drowned and his wife put into a corner under the staircase, until a place could be built for her. Then he had a hut built outside the palace and placed the queen there in chains.

The seven little princes, stolen from their mother, were put into a box which was cast into the sea and which drifted far away to a shore near an enchanter's cave. This enchanter had an oracle which spoke to him and said, "Go by the mountains and you will be sad, go by the shore and you will be glad," as he was setting out for his daily walk. Obedient to the oracle, he went to the shore and there heard the crying of the babies. He secured the box and carried it and the babies to his cave, and there they lived for several years untroubled.

One day a hunter, chasing deer with dogs, went by that way and saw the children. He returned to town and told what he had seen, and it came to the ears of the old women. They, being afraid that the king would learn of the children's being there, made "maruya," which is a kind of sweetmeat, and mixed poison with it. Then they went out to where the children were and gave them the poisoned sweets, so that they all died. When night came the enchanter was greatly troubled because the children did not come, and taking a torch he set out to look for them. He found the little bodies lying at the foot of a tree, and wept long and bitterly. At last he took them to his cave and laid them in a row on the floor and wept again.

As he lamented he heard the voice of the oracle, which was like a beautiful woman's voice, accompanied by a harp, singing most sweetly, and bidding him beg a medicine of the mother of the Sun, who lives in the house of the Sun across seven mountains to the west. This, she promised, would restore them to life.

So he set out on his long journey, and when he had crossed three mountains he came to a tree on which the birds never lit, and the tree was lamenting the fact. The enchanter inquired the way to the Sun's house, and the tree told him thus and so, but begged him to ask the mother of the Sun why the birds never lit on it. The enchanter went on, and on the next mountain he saw two men sitting in a pair of balances, which pitched up and down like a banca in a storm. From them he asked again the way to the Sun's house, and they told him and asked him to speak to the mother of the Sun as to why they were condemned to ride the limb of a tree like a boat in a storm.

He went on to the next mountain and there he saw two poor, lean cattle feeding on rich grass. From them also he inquired the direction of the Sun's house, and they told him and requested that he ask the mother of the Sun why they were always lean and fed on rich herbage. He promised and passed on to the next mountain, and there he saw a black ox eating nothing but earth and still fat and sleek. This animal told him how to find the Sun's house and wished to know of the mother of the Sun why he was always fat though he ate only dust.

The enchanter gave his word and went on. At last, late in the afternoon, he arrived at the Sun's house and went boldly upstairs. The mother of the Sun met him and inquired his business, which he told her, and then she told him that he was in great danger, for if her son, the Sun, came home and found him there he would eat him. The enchanter told her that he would not go away without the medicine, and at last the mother of the Sun agreed to hide him; so she wrapped him up so that the Sun could not smell him when he came in and carried him up to the seventh story of the house. There he was to remain until the next morning after the Sun had started off on his journey across the Heavens.

Soon the Sun came in and asked his mother where the man was, but his mother told him there was none and gave him such a fine supper that he forgot about the man, though he remarked once or twice that he certainly thought he smelled man. At last morning came, and when the Sun was far enough away to leave no danger, the mother of the Sun gave the enchanter the medicine that he wanted and started him off on his long journey. She told him, too, the answer to the questions asked by the cattle, the men, and the tree.

When he came to the black ox which lived on the dust, he told it that it was always fat because it was going to Heaven, and it was glad.

To the two oxen which fed on rich pasture and yet were poor, he said that they were so because they were condemned to Hell, and they were sorrowful.

To the men sitting in the pair of balances, he said that they were there because of their sins, and they became sad.

To the tree on which the birds never lit, he said that it was because it was made out of silver and gold, and the tree rustled its leaves in pride.

Finally he came to his cave, and there instead of the bodies of seven young children he saw the bodies of seven handsome young men, for they had grown greatly while he was away. He gave them the medicine, and they at once stood up. Then he told them all of his adventures.

When the boys heard the story, the youngest, who was a dare-devil, set out to find the gold and silver tree and from its branches he shook down a great quantity of gold and silver leaves, which he carried back to the enchanter. The enchanter was proud of the boy and yet angry with him for his rashness, but no one could be angry with him for long, for he was a gentle lad.

The enchanter then took the gold and silver and made clothes for them of cloth of gold, silver sabres, golden belts, and a golden trumpet for the youngest, and sent them away on a Sunday morning to church in the city where the king lived. As they came up close to the city wall, the trumpeter lad blew a merry blast on his horn, and the king sent out to inquire who they might be and to invite them to dinner after church. So they went to the palace after church and sat down to the king's table, and the dishes were brought on. The enchanter had warned them to eat nothing until they had fed a little to a dog, and one of the boys gave some meat to a dog that was with them. The dog was dead in a moment.

The king, ashamed, ordered everything to be changed and new cooks put into the kitchen, for of course he knew nothing of the wickedness against his sons, whom he did not recognize as yet. The boys now very respectfully requested that the woman chained in the hut be brought to the table with them, though they did not know why they should ask such a thing. So the king took his sword and with his own hands, from shame, set his wife free, and had her dressed as a queen and brought to the table. The jewel still glowed on her forehead. As they sat at the table, a stream of milk miraculously coming from the breast of the mother passed to the mouth of the youngest son. Then the king understood, and when he had heard the story of the sons he put the queen again into her rightful place and caused the wicked stepmother and her two accomplices to be pulled to pieces by wild horses.

The king, the queen, and the seven princes, having made an end of their rivals, lived long and happily together.

B.۱

There were once a man and his wife who had one daughter who was very beautiful, named Maria. The man fell in love with a widow who had three children. One day while he and his wife were on the river in a boat, he pushed her out and she was drowned. Then he married the other woman, who was as wicked as he. Poor Maria, with all her beauty, became the household drudge, condemned to do all the dirty work, and forever black with soot. One day while she was washing by the river-bank there came from the river a large female crab, which said to her, "Take me home, cook me, but though the others may eat me you must not. Save only my shell and bury that in the garden." All this Maria did. Although the others asked her why she would not eat the crab, she would not taste it, and she buried the shell in the garden. From the shell there grew a beautiful lukban tree, which had three great fruits. One Sunday she

¹ Related by a woman of about sixty years of age, at Pola, Mindoro, October, 1903.

² The grape fruit of the United States.

bathed herself, washed the soot from her face and went to the lukban tree. Opening one of the fruits, she took out a magnificent dress with jewels and a beautiful horse. Arraying herself, she placed herself on the horse's back and was carried to the church.

The king was there and wished to speak with the beautiful princess, for by her dress she must be such; but as soon as the priest had pronounced the benediction she slipped out the door.

The king ordered all his soldiers to follow, but so swift was her horse that all they could bring him was one of the little slippers that fell from the foot of the girl as she rode. With this the king could not be content, and so he ordered that all women with little feet be brought to him to try on the shoe.

The soldiers went here, there, and everywhere looking for little feet, but the shoe would fit none. At last they came to the house of Maria's father. Now Maria had a very small foot while those of her stepsisters were large, so the stepmother wrapped Maria in an old mat and put her above on the rafters, telling her that she must not move. The soldiers searched the house. Said one of them, "Surely that is some one wrapped in that mat." "Oh, no," said the stepmother, "that is only a bundle of old rags." But the soldier pricked it with his sword, which forced poor Maria to cry out. The soldiers then had her wash her face and were astonished at her beauty. So they took her to the king and the shoe fitted exactly. The king married her with great feasting and pomp, and they lived very happily for a while. But the duties of state carried the king to a distant city, and as he was expecting the birth of an heir, he gave orders that she should be carefully watched that no enemy should reach her.

Finally the heir was born, but instead of one, there were seven handsome little princes. But the wicked stepmother, by some artifice, gained access to the chamber and there substituted seven new-born little puppies, with their eyes yet closed. The news that the queen had brought forth puppies was carried to the king, and he gave orders that they and their mother should be well treated but that they should be placed in a room outside of the palace walls, and that none should be allowed to see them.

The real princes, so wickedly stolen, were carried by the stepmother in a basket to the mountains and there exposed. But by a miracle they survived, and when they had grown into handsome boys their nurse sent them to town to church. As they went by the room where their mother was imprisoned they all turned and bowed most courteously to the occupant. At the church they attracted much attention, and by the king's order they were bidden to dinner at the royal

¹ They are said to have been cared for by some one called "mother of the sun" or "mother of the day." The phrase "ina nang arao" may take either meaning.

table. But by their nurse's directions they were not to eat unless their mother sat at the table too. The king, willing to oblige such handsome boys, all dressed exactly alike, and alike in face and manner, ordered that his wife be released and given a place at the table.

So the boys seated themselves, three on one side of the queen and four on the other, and behold a miracle, for the queen's breasts filled with milk, which streamed to the mouths of the seven boys. Then the king learned of the deception that had been put upon him, and he ordered that the wicked stepmother be taken out and dragged to pieces by horses, and it was done.

As for the king, Queen Maria, and the seven princes, long and happily they lived and blessed they died.

Fletcher Gardner.

BLOOMINGTON, IND.

COMPARATIVE NOTE.

The character of the story above presented, being a version of the most popular of all folk-tales, can be exhibited by brief comparisons. Such method of treatment has been made easy by the very valuable and praiseworthy collection of Marian Roasie Cox (Cinderella, Publications of the Folk-Lore Society, xxxi, D. Nutt, London, 1893). Miss Cox brought together abstracts of more than three hundred printed variants, being as many as at the time were accessible, arranged in such manner as to be easily consulted. Among versions since published, so far as the knowledge of the present writer extends, this Tagalog tale is the most suggestive.

To English readers the tale is known in two forms, both obtained from foreign printed sources, namely, the *Cendrillon* of Charles Perrault (1697) and the *Aschenputtel* of the brothers Grimm (1812; some confusion arises from the use by translators of the name Cinderella, adapted from the French of Perrault). These histories, circulated in England through translations, extinguished the native oral versions of the international novelette, which long before Perrault had become favorite in a hundred lands; printed examples include, beside all European countries, Asia Minor, India, Syria, and Japan, Arabs and Kaffirs, Brazil, Chili, and the West Indies; Asiatic, African, and American variants, however, seem to present the character of relatively recent importations from Europe.

In its numerous varieties, the tale exhibits a simple outline, which may be indicated in a few words. An orphan girl is maltreated by a cruel stepmother, but (according to the rule in such cases) supernaturally assisted. She is subjected to menial services which associate her with ashes of the hearth, whence she derives a foul exterior of a nature to disguise her beauty and intelligence. At her request her guardian genius bestows the apparel necessary to permit attendance on a festival to which her sisters are invited; in this new costume she shines with such brilliancy as to become the belle of the assembly, and to win the heart of the king's son; the necessities of her life compel her to retire from the gay scene in time sufficient to reassume her ordinary appearance and habits; she is pursued by her lover, but the suddeness of transformation protects her, and she resumes her domestic servitude. This happens three times, and on the last occasion she drops a slipper of which the elegance indicates the shape of the wearer. In order to discover the unknown beauty all maidens of the land are required to try on the

shoe, but without success, until at last the messengers charged with the duty think of experimenting on the ash-girl. Recognition and a happy marriage ensue.

As usual and necessary, the theme, in spite of a general concordance, exhibits many variations. Perrault's version makes the protecting influence that of a fairy "godmother," Grimm's of a helpful animal (at bottom representing a "familiar spirit" of the family, in animal shape, inhabiting the house). The German form, like many other variants, introduces also the tree growing on the grave of the mother (and supposed to be tenanted by her soul). It would be idle to inquire which idea is the more original; these are only different ways of applying the divine protection. When the father of the children bids them ask for gifts to be brought from the city, and her stepsisters elect splendid presents, the ash-girl, according to Grimm, asks him to bring her the branch of a tree. This request is explained by the oldest extant version, that of the Italian Basile, who in his Pentamerone (1636) introduced as the sixth tale of the first day La gatta cerenentola (Ash-cat). The girl has received promise of aid from a fairy in the form of a dove, whose home is in Sardinia; she therefore asks her father to greet the fairy dove, and bring back what the latter chooses to send. The father's ship is detained at sea, by invisible hands, and not released until he visits the neighboring fairy grotto, where he receives a palm branch; this the heroine plants, and it grows into a tree from which she obtains her dresses. With Perrault we hear only that the sisters were unsuccessful; but in the German tale and other forms, by a natural but not original addition, they endeavor to fit the shoe by mutilating their feet, and are only detected by the song of doves (originally the fairy protectress), who denounce the imposture, but approve the true bride. In Grimm the false sisters suffer blinding from the doves, while Perrault has chosen to civilize the story by making Cendrillon act a generous and forgiving part. With him, also, the slipper is of glass (as a fairy material); and where these two traits appear, it is tolerably safe to assume the influence of the French printed form, which has itself redescended into folk-lore and had a wide diffusion.

The Tagalog tale is divisible into two parts; the first portion only corresponds to *Cendrillon*. The story has evidently come through the medium of Spanish occupation; by good fortune the Spanish tale has been preserved in a variant from Chili, which for the sake of comparison may be literally rendered. ("Maria la Cenicienta," in *Biblioteca de las tradiciones populares Españolas*, i, 114.)

MARIA THE ASH-GIRL.

To tell, one must know, and to know, one must listen.

Once on a time was an old woman, who had a daughter named Maria. Not far away was a neighbor, to whose house Maria went daily after embers to light the fire, and who used to give her sops soaked in honey. One day she said: "Tell your father to marry me, and I will always give you sops in honey." Maria went to her father and said: "Father, marry our neighbor, for she is good to me, and gives me honeyed sops." But her father said: "No, Maria; now she gives you sops, but by and by she will give you gall." However, at last her father said that he would marry the neighbor, but she was not to complain if she found herself ill-treated.

The neighbor had a daughter, also named Maria, who was of the same age. The father married the neighbor, who directly began to abuse Maria, because she was prettier than her own girl. She slapped her face, thrust her into the kitchen with soiled clothing, and called her Ash-girl. Now, Maria had a heifer, with which she amused herself all day long; and the crone, who was jealous, besought her husband to give her own child a heifer too. As if that was not enough, she told Maria to kill it, because she did no work, but played with it all day. The father

thought it hard, but was obliged to consent, for fear that his wife would make it worse for Maria. So the crone called her, and said: "To-morrow you must have the heifer killed, for you are a lazy-bones, and do nothing but amuse yourself."

Then the girl took to kissing the heifer, who said: "Maria, don't cry; when they kill me, beg leave to let you wash my heart and liver, where you will find a wand of virtue, which will give you all you desire. Take care of it, and conceal it in your belt, so that it may not be seen."

The next day they killed the heifer, and Maria went to the river to wash the heart, where she found a wand. When she had done, and put the parts in a jar, it floated down stream. She burst out crying, for she was sure that her stepmother would beat her; and while she was weeping, up came an old woman with a blue dress, who said: "Maria, why do you cry?" "How can I help crying? My jar has floated away with the pieces I washed, and when my stepmother knows, she will beat me to death." "Do not cry," said the woman; "go to yonder hut at the water's edge and sleep, while I get the pieces." Maria went to the hut, but instead of resting she swept the room, made a fire, and got supper; after that, she went to sleep. Soon there was a knock, and when she opened the door, there stood the jar; she took it, and went home.

"Why so late?" asked her stepmother. Maria said that the jar had floated off, and that an old woman had gone to look for it while she slept in a hut; when she awoke, it was at the door. "What is that on your forehead?" said the crone. "I do not know," answered the girl. They brought a mirror, and when she looked, she saw that she had a star on her forehead. Her stepmother tried to rub it away, but the more she scoured, the sweeter and brighter grew the star. So they made her wear a bandage, that none might perceive how superior she was. The other Maria said to the crone: "Mother, bid them kill my heifer, and I will go wash the pieces, so that I may get a star on my forehead, like the ash-girl."

Her mother bade it be killed, and the girl went to the river to wash; when she was done, the jar floated away, and she pretended to be grieved. The old woman in blue came and asked: "Why do you cry, my child?" "How can I help crying? My jar has floated down the stream." The stranger answered: "Sleep in yonder hut, and when you wake, you will find the jar." The girl went in a rage, and said: "How, sleep in this dirty cabin, I?" She waited in disdain, and after a while rose, opened the door, and found her jar; she took it and went home. When her mother saw her, she said: "Maria, what is that on your forehead?" They brought a mirror, and when she looked she saw that it was the wattles of a turkey gobbler. Her mother tried to take it away, but the more she pulled the larger and uglier it became, so that at last, not knowing what else to do, she covered it up with a piece of silk.

One day there was a dance at court, which Maria desired to attend; she drew out her wand, and asked for clothes, a coach and servants, and all that was needful to go as a fine lady. Presently she found before her beautiful clothes, with whatever else she wanted; and when she put them on, if she was pretty before, she was prettier now. While the rest were asleep, she went to the dance, and as she arrived, there was such applause that the king's son came forth to see. The hall was illumined with the star she had on her brow, and when the prince saw, he was so charmed that all night long he would dance with no one else. When it was time to go, she jumped into her coach in such haste that she dropped one of her glass slippers; the prince could not overtake her, but only kept the shoe. The next day, he bade his servants search the town and bring the lady, so that he might marry her. They went from house to house, but could find no one whom the slipper fitted. When they came to the house her stepmother bade her daughter bind up her feet, so that she might make them small enough to put on the slipper

and marry the prince; lest Maria should be seen, they hid her behind a tub. Now the crone's daughter had a parrot, and when the men came to try on the shoe, it cried out: "Ha, ha! It's Turkey-crest who's standing there; for Star-on-brow look behind the tub!" After it had shrieked this many times, they said: "Let us see what the parrot is talking about;" and when they looked behind the tub, there was Maria. They made her come out and try the slipper, which fitted perfectly, while every one perceived here was the lady who had been at the ball. They conducted her to the prince, in spite of all the crone's fuss; the prince married her, and there was a royal wedding which lasted a long time; so ends the story.

A comparison of the Spanish and Tagalog versions with that of Perrault gives a lesson in respect to the diffusion of märchen. In the glass slipper and other traits, the Spanish shows the influence of the printed form, from which, however, it is not exclusively derived; according to the usual rule, we have the "contamination" of one form of the tale by others. In the Spanish the elegance of the French author has become homely and idiomatic; while in the Tagalog a crocodile replaces the fairy, and by a rude duplication a crab assists in scouring the part of the heroine's body inaccessible to the fingers. Otherwise, the story has undergone no essential alteration.

It is, however, the sequel of the Tagalog narrative that makes its most interesting part; to explain its significance it is necessary to notice another form of the Cinderella story, namely, the tale which in Perrault goes by the name of *Peau d'Ane* (Ass-skin), which Grimm calls *Allerleirauh*, and in English has formerly been popular as a nursery rhyme under the title of *Catskin*.

According to this story, a king has made his dying wife a promise that he will take for his second wife no lady who does not resemble herself. The only woman who meets this condition is his own daughter, whom he therefore proposes to marry. In order to put him off, the maiden requires the king to procure for her wonderful dresses, of which the last is the skin of an animal; this she dons, and so disguised flies to the wilderness, taking with her a receptacle containing the gowns. She is found by a prince hunting in the wood (from Perrault's version this trait has dropped out), who conveys her to his palace, where, as savage and foul of aspect, she is assigned menial tasks. From time to time she amuses herself in secret by donning her gay attire, and on one of these occasions is seen by the prince, who falls in love with the unknown beauty. Unable to trace her, the youth falls sick, and is tended by the servant, whence discovery and marriage. Instead of a slipper, a ring bestowed by the lover serves as means of recognition. The resemblance with the tale of Cinderella, which is at bottom only another version, has often occasioned admixture.

As there was a very good reason for the modification of *Peau d'Ane*, namely, the odiousness of the initial trait, and as otherwise the Cinderella version presents a more modern and sophisticated type, there can hardly be much doubt that the latter tale is merely a modification of the former. According to traditional ideas, the assumption of the animal skin would be equivalent to transformation into the beast; this situation occurs in the version earliest in order of time, that of Basile, in which the princess really becomes a bear. According to the usual manner of conception of inquirers, who, like Mr. Andrew Lang, designate their method as "anthropological," the presence of such primitive traits would be enough to establish that the story, in origin if not in entirety, remounted to a "primitive" state of society in which such alteration of shape was supposed to be common, and quite within the power of distinguished or specially endowed persons; however, in the present instance, this view would be incorrect, seeing that

the barbaric or mythological elements, far from being original, have been superinduced, and imposed on a narrative in the first instance of a literary character.

In order to comprehend the nature and evolution of this folk-tale, it is necessary to take into account a series of compositions which in the Middle Age and even in modern times have enjoyed great popularity, those namely which deal with the adventures of a daughter sought in marriage by her father. The oldest version places the scene in England, and brings the tale of the persecuted beauty into connection with the monastery of St. Albans, founded in 793 by Offa of Mercia. The latter, at the time when the ancient tomb of Albanus is discovered, remembers an unfulfilled vow made by an earlier Offa, a son of Warmund, who had bound himself to establish a foundation out of gratitude for the recovery of his lost wife and children, under the following circumstances.

In the course of a hunt, Offa is separated by a storm from his companions, and wanders devious in a pathless wood. He hears the cry of a woman, proceeds in that direction, and in the depths of the forest finds a beautiful and magnificently attired maiden. In answer to questions she reveals herself as the daughter of a king of Northumberland, who has fallen in love with her, and has used all possible inducements and threats to induce her to marry him; in consequence of her obstinacy, he had commanded that, her hands and feet having been cut off, she should be taken to the wilderness and left to the mercy of wild beasts. The squires charged with the execution of the order had taken pity on her so far as to forbear mutilation; abandoned in the desert, she had supported herself on the fruits of the wild. The king, who is a widower, takes her to the cell of a neighboring hermit, and on the morrow conducts her to his country, where she lives, in what manner we do not learn. Some years after, nobles of the realm insist on Offa's marriage; after many evasions, he bethinks himself of the unfortunate beauty, whom he prefers to the many candidates for his hand. When he is absent in Northumbria, engaged in war against the Scots, his wife bears twins, a boy and a girl; letters are sent announcing the happy deliverance; these, however, fall into the hands of the king of Northumberland, who has married a daughter of Offa by a first marriage; the son-in-law (presumably desiring to succeed by right of his wife) substitutes a forgery announcing that the queen has given birth to monsters (in the Middle Age a criminal charge). Offa, who has come off victorious in war, replies with an order that his wife be tenderly cared for; but the traitorous Northumbrian again substitutes a missive, in which the husband is made to declare that he has suffered a defeat, attributable to his having wedded a witch, whom therefore he directs to be deprived of feet and hands, and cast out into the forest. The executors of the mandate once more are affected by the queen's beauty, and content themselves with massacring the children, and leaving her to her fate. This fortunately takes place near the cell of the hermit aforementioned, who hearing voices of woe, goes to the scene, consoles the lady, and by his prayers reanimates the children, giving the three shelter in his cell, where they remain for an indefinite period. On Offa's return to his country, he discovers what has happened, and is inconsolable. In the course of a hunt, he accidentally comes to the cell, remembers the locality, and bursts into tears. The hermit, recognizing the king, calls the mother, who at the moment is engaged in bathing her children; a joyous recognition ensues, and, as already noted, Offa vows to found a monastery.

The tale, it will be observed, is not properly to be called a legend, seeing that the son of Offa does not become a saint, and has nothing to do with Albanus; the association with St. Albans must therefore be artificial and literary. As pointed out by Hermann Suchier (Paul and Braune, Beiträge, etc., iv, 1877, 500) the Warmund of the Life is mentioned in Beowulf as Garmund; but the story now under consideration bears marks of later taste, and has probably been referred to a hero with whom it had no original connection.

The next appearance of the tale is in a French romance (still unedited, which, by laying the scene in England, indicates probable derivation from that country (and the existence of lost Anglo-Norman sources); this anonymous composition, of the thirteenth century, which has enjoyed immense popularity, recites, in more than twelve thousand Alexandrines, the fortunes of La Belle Helaine, princess of Constantinople (the verse, together with prose versions, has been abstracted by R. Ruths, Greifswald, 1897). Anthoine, emperor of Constantinople, having lost by death his wife, a niece of Pope Clement, desires to marry his daughter, and for that purpose procures a papal dispensation. Helaine flies in a boat, and after many adventures is cast ashore in England, near Newcastle-on-Tyne. While engaged in hunting King Henry finds her, and dazzled by her beauty marries her. He quits England to aid the Pope against infidels, leaving his wife in charge of the Duke of Gloucester. When visiting the Pope, he recognizes the portrait of his wife, and through Clement becomes cognizant of the lineage and history which she has scrupulously concealed. Helaine has two boys; by substitution of letters his stepmother makes the king believe that the queen has been delivered of two monsters (puppies, according to the prose). He bids his wife be well treated, but a letter is substituted ordering her to be burned. The seneschal, whose duty it is to perform this mandate in the first place, cuts off her hand with the marriage ring as a token of faithful performance, but afterwards repents, and burns his own niece instead; the severed hand is hung about the neck of one of the children, and the three set adrift in an oarless boat; this comes to land, but while the heroine is asleep, wild beasts carry off her children, who are rescued by the hermit. Helaine, thinking her sons destroyed, reëmbarks, and after many happenings at last reaches Tours. The boys grow up in the cell, and when they have arrived at the age of sixteen years, set out to seek their parents; they arrive at Tours, where they are christened, and one takes the name of Martin, the other of Brice; their own mother approaches them as a beggar, and receives abundant alms, but there is no recognition. Meanwhile the repentant Anthoine wanders the world in quest of his daughter, taking occasion the while to instruct the heathen; he reaches England, and visits Henry; the sorrowful princes exchange stories, and Henry joins the Emperor in his search; the two come to Tours, where Helaine, aware of their presence, and in terror of their anger, avoids them, and uses the disguise of blackening her face. At table, King Henry is served by his own sons, and remarks the box containing the hand, which continues to be suspended about the neck of Brice; this is opened, and the wedding ring tells the tale, the princes are owned, and the innocence of the queen made plain. Helaine flies to Rome, where she sees her uncle the Pope, but instead of revealing herself, asks permission to sleep as a mendicant under the stair. Henry and Anthoine engage in a crusade, but at Acre hear the story of the Pope's handless beggar, and suspect that this is the long-sought lady; Henry repairs to Rome, but Helaine has disappeared. Finally the heroine returns to Tours, where she is arrested, and the kings find her; she is assured of affection; Martin places his mother's hand, which has remained supernaturally fresh, on the stump of her arm, and by a miracle effects its restoration. In later days he becomes Saint Martin of Tours.

Belle Helaine was followed, during the remainder of the Middle Age and into modern time, by a long series of counterparts, imitations, reconstructions, reductions in prose, popularizations, and dramatizations (enumerated by Suchier in his edition of the Manekine of Philip of Beaumanoir, 1884; see Cox, xlvi-lxvi). To discuss the relations of these versions to the Helaine, and of the latter to the Life of Offa, would be quite beyond the scope of this note; it is enough to say that these works are, in the main, to be looked on as literary fiction, varied and rear-

ranged according to the pleasure of the novelists who composed them, and that the earliest example, the *Life of Offa*, is to be taken as presumably representing, in outline, the initial member of the series.

A pleasing example of the manner in which the romance was reduced into a folk-book is supplied by a Catalan tale contained in a manuscript of the fifteenth century (edited by Suchier, Romania 30 (1901), 519 ff.). In outline, the narrative proceeds as follows. The wife of Constantine, emperor of Rome, the most beautiful lady of her time, on her deathbed asks and obtains from her husband a boon; this she defines to be, that the emperor shall marry no successor who cannot wear her glove; she dies leaving a daughter. In course of time the lords of the realm insist on the marriage of their sovereign, who becomes enamoured of the princess, the only person able to fulfil the condition. The girl refuses, and her father orders her to be slain in the forest; the squires charged with execution of the sentence, moved by the entreaties of the maiden, put her on board a vessel bound for Spain. There she is sheltered and finally adopted by a rich couple living a retired life in the country. The young king of Spain, while hawking, is led to take a lonely path, and obtains lodging at the house of the rich man. Here he is waited on by the girl, and is so much struck by her beauty and grace, that he asks leave to take her to court at Seville, where he puts her in charge of his mother. At a later time, the barons require him to take a wife, and he chooses the stranger. greatly to the indignation of his mother. The queen is with child, but the king of Granada invades the realm, and he is forced to take the field, leaving his queen in charge of his seneschal, with directions that news be sent of her safe delivery. This takes place, and the child is a beautiful boy; but the messenger has occasion to pass the convent in which lives the queen mother, who changes the letters in such manner as to convey intelligence that the infant is female, and as black as a Saracen. Nevertheless, the king bids his wife be tenderly cared for; but again the exchange is effected, and the seneschal commanded to burn both mother and child. Once more the queen is spared, but put on board a ship bound for the Levant, which touches at Rome; here she supports herself by asking alms for the love of God, and daily comes to the distribution of bread made by the emperor, who notices her resemblance to his lost daughter. The king, her husband, returns victorious to Seville, discovers the fraud, and wreaks vengeance by burning the convent in which his mother abides. He falls sick, and makes a vow in case of recovery to make a pilgrimage to Rome; here he is received by the emperor, and at table relates his history. The queen, meantime, with her six-year-old son, is waiting in the court, from which she can see the feasters; the sequel is too pretty to be condensed. "'My son, do you see the lord who is placed next the emperor?' 'My mother, I see him well.' 'My son, know, 't is your father. See this ring; go to him, kneel at his feet and kiss his hand, and say: 'My father, take this ring, which my mother sends you!' And directly the infant did what his mother bade, and went as fast as he could till he came before the king of Spain; and when the king saw how lovely was the creature, he was pleased, and marvelled at the words, and more at the ring; directly, he looked at the ring which he had on his own hand, and saw that the two were alike. He knew that it was the ring with which he had wedded his wife, and he said to the emperor: 'O Lord, prithee fetch hither the lady who hath sent me this ring.' . . . And when the lady entered, the king knew her, and rose, and went to meet her, embracing her, and kissing her hands; and for the joy they felt, both fell in a faint, one this way and the other that. And when he saw, the emperor was distressed, and bade water be brought, and poured on their hands and faces, so that they came to their senses, and stood on their feet. And directly the queen knelt at the emperor's feet, and cried: 'Sire, know that you are my father, and I your daughter, and the king of Spain, here

present, is my husband and your son by marriage.' 'Ah, God!' cried the emperor, 'how may this be? If it were true, happy were I! I pray you tell, for if 't is true, never was man so fortunate as myself!'"

The theme is also treated in numerous märchen, which for the most part are to be regarded as merely echoes of *Belle Helaine*. Suchier, using the assistance of Reinhold Köhler, was able to enumerate tales in sixteen languages, including Greek, Tartar, Arab, and Swahili; at the present day, no doubt, research might greatly add to the number. The theme is varied in every possible manner and combined with other tale-elements; an example being the story of Grimm, No. 31, "The Maid without Hands." It is here that belongs the Tagalog narration, which, however, for the first part of a two-act story has substituted a modern version of Cinderella, and also intercalated a history in origin also European, but originally independent.

The enchanter, in the version here printed, restores the slaughtered children through the virtue of a medicine obtained from the Sun. A sun-journey essentially identical is recounted in a French-Breton tale (F. M. Luzel, Contes populaires de Basse-Bretagne, Paris, 1887, i, 41). The sister of Yvon, a simple youth, has been married by a handsome stranger, who (although not expressly so stated) turns out to be the Sun in person, and is conveyed to his house, called the Crystal Castle: Yvon resolves to visit his sister, and after infinite hardships arrives at her abode, where he finds the husband, who comes only by night. From motives of curiosity, Yvon wishes to accompany him in his daily wanderings, and obtains permission, on the terms that he is not to speak or touch anything. The husband rises as a ball of fire, taking with him the guest; an extract will show the correspondence, as well as the confusion introduced in the Filipino form. The Breton tale makes the visitor inquire: "What means this, brother? Never have I seen the like; cows and oxen sleek and fat, in a land of sand and stone, while yonder, in that rich meadow, standing in grass to the belly, are cattle so pitiably lean, that they seem like to die of hunger." "Brother, this is the significance. The cows and oxen, sleek and fat, in a dry and sandy plain, these are the poor, who, content with the state to which God has assigned them, envy not the goods of another; while the lean cattle, in the mead where they stand in grass to the belly, who continually quarrel and seem likely to starve, are the rich, who, never satisfied with their possessions, always endeavor to amass wealth at the expense of others, forever quarrelling and striving."

Yvon sees also two trees which constantly clash with such force as to scatter fragments. By interposing his staff he puts an end to the disturbance, and is blest by the trees, who once had been husband and wife, but as penalty for incessant wrangling have been condemned to remain in this purgatorial condition until pitied by a charitable person, and who, thanks to his intervention, will now be able to enter paradise.

The hero gets little profit either from his passion for knowledge or his benevolence; seeing that he has contravened the injunction against asking and touching, he is denied leave to proceed, but set down on the spot. After long wanderings, he arrives at home, finds that two generations have elapsed, and meets the usual fate of Rip Van Winkles, being rewarded only with a pious death, and the hope of hereafter rejoining his sister in the Crystal Castle.

If this appendage be eliminated, the Tagalog variant offers an excellent example of the second part of the tale, being indeed the most interesting which I have noticed. Closely akin is the Italian novelette which Straparola, in his *Piacevoli notte* (1550), introduced as the Fourth Fable of his First Book. Tebaldo, prince of Salerno, has promised his dying wife to marry no one whom her ring will not fit; the only person who fulfils this requirement is the princess Doralice, who is

accordingly persecuted by her father, but hidden by her nurse; she escapes, and is married to a king of Britain. Tebaldo visits Britain, murders the children, and contrives that the bloody knife shall be found in the possession of the queen, who accordingly is buried alive as far as the waist, but carefully nourished. Subsequently the queen's innocence is attested by the nurse; she is released, and the guilty father punished. Straparola keeps to his source in leaving the children to perish; following the impulse of a popular narrator, the Tagalog version resuscitates them. The foundation of the incident is to be found in the literature of the cycle. The history of Merelaus the Emperor (F. J. Furnivall, Originals and Analogues of Chaucer's Canterbury Tales, London, 1872-, p. 57) describes the manner in which the empress is found hanging on an oak and taken to the castle of an earl. The earl's steward tempts the lady, and when repulsed murders the child of the countess, and contrives to put the bloody knife into the hand of the empress. Nicholas Trivet (early fourteenth century) makes Lady Hermengild, entertainer of the heroine Constance, herself become the victim of the treacherous lover; the bloody knife is produced, and Constance accused. From Trivet the tale passed to Gower and Chaucer. The folk-tales proceed in the usual manner of simplification, by substituting leading actors for secondary ones; Straparola assigns the murder to the father of the queen, the Filipino variant to the stepmother. The Tagalog narrative is thus affiliated with Chaucer's Man of Law's Tale.

The trait of the imprisonment of the heroine is common to Straparola and the Filipino version. A Spanish ballad preserved in families of Jews exiled from Spain before 1492 (Revue des Etudes Juives, xxxii, 1896, 266) makes Delgadilla refuse to marry her father; as a penalty, she is immured in a tower, where she is fed only on salt meat. These ballads are brief lyric reductions of complicated dramatic narrations; it seems very likely that the song is based on the folk-tale now in question.

In addition to works noted in this brief and hasty account should here be named, "The Constance Saga," A. B. Gough, *Palæstra*, xxiii, Berlin, 1902, and "The Old English Offa Saga," Edith Rickert, *Modern Philology*, ii, Chicago, 1904-05, pp. 29, 321.

W. W. Newell.

OLD-COUNTRY BALLADS IN MISSOURI. - II.

CHILD 74. — Fair Margaret and Sweet William.

SWEET WILLIAM AND LADY MARGARET.

Taken down by Miss Williams, from a woman who "says she learned it years ago, but saw it in print about five years ago." Some words and parts of lines Miss W. failed to get or could make no sense of.

Sweet William he rose one morning in June, And dressed himself in blue; "Come tell me of that long love lay Between Lady Margaret and you."

"I know nothing of that long love lay
Between Lady Margaret and me,
But to-morrow morning before eight o'clock
Lady Margaret my new bride shall see."

Sweet William he rode to Lady Margaret's hall
With his new bride all so gay,
And he saw Lady Margaret in the midst of her hall
A-combing of her hair.

She laid down her . . . comb, And she wrapped her hair in silk; And out of her door went this lady gay, Never to return again.

When day was past and night came on And all mankind was asleep, Lady Margaret went to sweet William's hall And stood at his bed's feet.

"Oh, how do you like your bed?" said she,
"And how do you like your sheet?
And how do you like that lady gay
That lies by your side asleep!"

"Very well I like my bed," said he,
"And well I like my sheet,
But better of all I like that lady gay
That stands at my bed's feet."

When night was passed and day came on And all mankind was awake, Sweet William said he was troubled in his head Of the dreams he dreamt last night.

Digitized by Google

"Such dreams, such dreams I do not like, Such dreams they are not good. I dreamt my hall was full of white swine, My bed was swimming in blood."

Oh, then he called his merry maids all,
By one, by two, by three;
And the last of them all he called his new bride:
"Lady Margaret may I go and see?"

"Oh, if Lady Margaret you go and see,
Pray what will become of me?"

"It's first Lady Margaret I'll go and see,
And then I'll return to thee."

Sweet William he rode to Lady Margaret,
Tingling full out to tell (?)
There was none so ready as her seven brothers
To rise and let him in.

"Oh, is Lady Margaret in her kitchen, Or is she in her hall? Or is she in her upper chamber Among her merry maids all?"

"Lady Margaret is not in her kitchen, Nor is she in her hall, But yonder she lies in her cold coffin Behind yonder wall."

"Fold back, fold back those flowing white sheets,
. . . . me now decline;
For to-day they hang round Lady Margaret's corpse
And to-morrow they shall hang around mine."

Lady Margaret was buried in the new churchyard, Sweet William was buried by her; And out of her heart there sprang a red rose, And out of his a briar.

They grew and they grew by the old church wall Till they could not grow any higher; They lapped and they tied in a true-lovers' knot, The red rose and the briar.

CHILD 75. — Lord Lovel.

(a) LORD LOVEL AND LADY NANCY.

Collected by Miss Williams, from a woman in Clinton County who learned it from a hired man in Kentucky.

Lord Lovel stood at his castle gate
A-combing down his milk-white steed:
Lady Nancy Bell came riding by
To wish her lover good speed, speed,
To wish her lover good speed.

(Repeat so in each stanza.)

- "Where are you going, Lord Lovel?" she said,
 "Where are you going?" said she.
- "I'm going to travel this wide world round, Strange countries for to see."
- "When will you be back, Lord Lovel?" she said, "When will you be back?" said she.
- "In a year or two, or three at the most,
 I'll return to my Lady Nancy."

He had been gone but a year and a day, Strange countries for to see, When languishing thoughts came into his mind All about his Lady Nancy.

He rode and he rode on his milk-white steed
Till he came to London town;
But when he came to his native city
He found the people mourning round.

"What is the matter?" Lord Lovel he said,
"What is the matter?" said he.
"A loved lady is dead" the people all said.

"A loved lady is dead," the people all said, "Some called her the Lady Nancy."

He ordered her grave to be opened wide, Her shroud to be turned down, And then he kissed her clay-cold cheeks Till the tears came trickling down.

Lady Nancy she died as it were to-day,
Lord Lovel he died to-morrow;
Lady Nancy was laid in St. Peter's churchyard,
Lord Lovel was laid in the choir.

And there they laid for many a year,
And there they laid, these two;
And out of her breast there grew a red rose,
And out of his a briar.

They grew and they grew to the church steeple top,
Till they could grow no higher,
And there they twined in a true-love knot
For all true lovers to admire, mire,
For all true lovers to admire.

(b) LADY NANCY BELL.

From James Ashby's MS. ballad-book, where it is dated January 26, 1872. Spelling, etc., standardized as in 10 (c).

Lord Lovel he stood at his castle gate
A-combing his milk-white steed,
When up came Lady Nancy Bell
To wish her lover good speed. (Repeat as in (a).)

"Oh, where are you going, Lord Lovel?" she said,
"Oh, where are you going?" said she.
"I'm going, my Lady Nancy Bell,
Strange countries for to see."

"Oh, when will you be back, Lord Lovel?" said she,
"Oh, when will you be back?" said she.
"In a year or two, or three at the most,
I'll return to my fair Nancy."

He had n't been gone but a year and a day, Strange countries for to see, Till a laughing thought came into his head, Lady Nancy he'd go see.

He rode and he rode on his milk-white steed
Till he came to London town,
And there he heard St. Patrick's bells
And the people all mourning around.

"Oh, what is the matter?" Lord Lovel said he,
"Oh, what is the matter?" said he.
"The lady is dead," the woman replied,
"Some called her Lady Nancy."

He ordered the coffin to be opened wide And the shroud to be turned down, And there he kissed her clay-cold lips Till the tears came trickling down.

Lady Nancy she died as it might be to-day, Lord Lovel he died to-morrow; Lady Nancy she died of pure, pure grief, Lord Lovel he died from sorrow.

Lady Nancy was buried in St. Patrick's church, Lord Lovel was buried in the choir; And out of her bosom there grew a red rose, And out of her lover's a briar.

It grew and it grew to the church steeple top, And then it could grow no higher; And there it entwined in a true-lovers' knot For all true lovers to admire.

CHILD 84. — Barbara Allen.

(a) BARBARA ALLEN.

Taken down by Mr. Johnson in Tuscumbia from the singing of the fiddler Waters.

In Scotland I was born and raised, And Scotland is my dwelling; I fell in love with a pretty little maid, And her name was Barbara Allen.

I sent my servant to my father's house, So if there should be Barbara Allen.

So slowly, slowly she rose up,
So slowly, slowly she started;
And the only word that she could say was
"Young man, I believe you are dying."

"Yes, I am sick, and very sick,
And death is on me dwelling;
And no better will I ever be
If I don't get Barbara Allen."

"Yes, you are sick, and very sick,
And death is on you dwelling;
And no better will you ever be,
For you won't get Barbara Allen.

"Do you remember the other day
Down yonder at the tavern,
You drunk your wine with the ladies round
And slighted Barbara Allen?"

"Yes, I remember the other day,
Down yonder at the tavern,
I drunk my wine with the ladies round;
But I love my Barbara Allen."

He turned his pale face to the wall, He bursted out to crying; He bid the ladies all adieu, Farewell to Barbara Allen.

She had not gone but a few miles away
Till she heard his death-bell ringing;
It rang so loud, it toned so plain:
"Hard-hearted Barbara Allen."

She looked to the east, she looked to the west, She saw his cold corpse coming; Saying, "I might have saved the life of one If I had a done my duty.

"O mother, O mother, oh make my bed,
Oh make it long and narrow;
For Sweet William died for the love of me,
And I will die for sorrow,"

Sweet William died on Saturday,
Barbara died on Sunday;
The good old mother, for the love of both,
She died on the next Monday.

From sweet William's grave a blood-red rose, From Barbara's grave a briar — They grew till they grew fully four feet high, They could not grow no longer.

They linked, they tied in a true-lover knot, For all true lovers to admire.

1 When Waters sang this a bystander named Crismon gave another version : —

"O Willie, O Willie, don't you know,
When we 's down at the grocery drinkin',
You drank the health to the ladies all
And slighted Barbara Allen?"

(b) BARBERY ALLEN.

Sung and written down by Stella Cotton, Miller County, and sent in by Mr. Johnson.

It was early in the month of May,
The rosebuds they were swelling;
Little Jimmy Grooves on his deathbed lay
For the love of Barbery Allen.

He sent his servant into the town
Where she'd been lately dwelling,
Saying, "Bring to me those beautiful cheeks,
If her name be Barbery Allen."

So he arose and he left the room
Where she 'd been lately dwelling,
Saying, "You've been called upon this eve,
If your name be Barbery Allen."

Then she arose and went to the room
Where Jimmy was a-lying,
And these were the words she seemed to say:
"Young man, I think you're dying."

"That's so, that's so, my love," said he,
"I'm in a low condition;
One kiss from you would comfort me
If your name be Barbery Allen."

"One kiss from me you'll never receive Although you are a-dying:" And every tongue did seem to say "Hard-hearted Barbery Allen."

"Oh, don't you remember a long time ago,
Way down in yonder tavern,
Where you drank your health to the ladies all,
But you slighted Barbery Allen?"

"Yes, I remember a long time ago,
Way down in yonder tavern,
Where I drank my health to the ladies all;
But my love was to Barbery Allen."

She had not gone more than half a mile
Till she saw the corpse a-coming;
Saying, "Lay those corpse before my eyes
That I may look upon them."

The more she looked the more she wept,
Till she burst out a-crying;
And then she kissed those tear cold cheeks
That she refused when dying.

"O mamma, mamma, go make my bed, Go make it long and narrow; Little Jimmy Grooves has died of love, And I will die of sorrow.

"O mamma, mamma, go make my bed, Go make it long and narrow; Little Jimmy Grooves has died to-day, And I will die to-morrow."

Little Jimmy was buried in the new churchyard
And Barbery close beside him,
And out of his grave grew a red rose
And out of hers a briar.

They grew and grew to the old church top

Till they could grow no higher,

And they both were tied in a true-lovers' knot,

The red rose and the briar.

(c) BARBARA ALLEN.

A fragment contributed by Miss Ethel Lowry, whose aunt used to sing it. The aunt lived in Indiana.

"O mother, mother, make my bed,
For I shall die to-morrow.
Young James he died for love, true love,
And I shall die for sorrow."

Young James was buried in the old churchyard But Barbara in the mire, And from his breast there sprang a rose, From hers there sprang a briar.

They ran up to the old church steeple top, And they could not run any higher, And there they tied in a true-lover's knot, But the rose outran the briar.

(d) No title. Collected by Miss Williams. "Sung by an old lady in Clinton County who learned it when a girl. It was then a common neighborhood song."

It fell about on Martinmas day, When the green leaves were a-falling, Sir James Graham of a west country town Fell in love with Barbara Allen.

Oh she was a fair and comely maid, A maid nigh to his dwelling, Which made him to admire the more The beauty of Barbara Allen.

Oh it fell out upon a day
When at wine they were a-drinking,
They tossed their glasses round and round
And slighted Barbara Allen.

Oh she was taken so ill out
That she 'd no more look on him;
Of all the letters he could send
She declared she 'd never have him.

Oh he was taken very sick, Was ill unto the dying; He tossed about upon his bed For Barbara Allen crying.

Then slowly, slowly, rose she up
And slowly, gaed she to him,
And slowly drew the curtain by:
"Young man, I think you're dying."

"Oh yes, I'm sick, I'm very sick, My heart is at the breaking; One kiss or two from thy sweet lips Would save me from the dying."

"Oh mind you not, young man," she said,
"When you sat in the tavern,
You made the healths go round and round
And slighted Barbara Allen?"

Then slowly, slowly she rose up,
And slowly, slowly left him,
And sighing said she could not stay
Since death of life had reft him.

She had not gone a mile from town
When she heard the death-bell ringing;
And every knell that death-bell gave
Was woe to Barbara Allen.

"O mother, mother, make my bed,
And make it soft and narrow;
Since my true love died for me to-day,
I'll die for him to-morrow."

(e) BARBARA ALLEN'S CRUELTY.

Collected by Miss Williams, who, however, failed to give her source for it.

In town where I was born
There was a fair maid dwelling
Made every youth cry, Welaway:
Her name was Barbara Allen.

All in the merry month of May,
When the green buds were a-swelling,
Young Jemmy Groves on his deathbed lay,
For love of Barbara Allen.

He sent this man unto her then
To the town where she was dwelling:
"You must come to my master dear,
If your name be Barbara Allen.

"For death is printed on his face, And o'er his heart is stealing; Then haste away to comfort him, O lovely Barbara Allen."

"Though death is printed on his face, And o'er his heart is stealing, Yet little better shall he be For bonnie Barbara Allen."

Then slowly, slowly rose she up
And slowly came she to him,
And all she said when she came there
Was, "Young man, I think you're dying.

He turned his face unto her straight,
With deadly sorrow sighing;
"O lovely maid, come pity me,
I'm on my deathbed lying."

"If on your deathbed you do lie,
What needs the tale you're telling?
I cannot keep you from your death;
Farewell," said Barbara Allen.

He turned his face unto the wall As deathly pangs he fell in. "Adieu, adieu unto you all; Adieu to Barbara Allen!"

As she was walking o'er the fields
She heard the bell a-tolling,
And every stroke did seem to say
"Unworthy Barbara Allen."

She turned her body round about
And spied the corpse a-coming.

"Lay down, lay down the corpse," she said,

"That I may look upon him."

With scornful eyes she looked down, Her cheeks with laughter swelling, While all her friends cried out amain, "Unworthy Barbara Allen!"

When he was dead and in his grave
Her heart was struck with sorrow.

"O mother, mother, make my bed,
For I shall die to-morrow.

"Hard-hearted creature him to slight
Who loved me so dearly;
Oh, that I had been more kind to him
When he was alive and near me."

She as she on her deathbed lay Begged to be buried by him, And sore repented of the day That she did e'er deny him.

"Farewell," she cried, "ye virgins all,
And shun the fault I fell in;
Henceforth take warning from the falls
Of cruel Barbara Allen.

(f) BARBARA ALLEN.

Sent in by C. H. Williams of Bollinger County. From his mother's singing.

'T was in the merry month of May,
When all green buds were swelling,
Sweet William on his deathbed lay
For the love of Barbara Allen.

Journal of American Folk-Lore.

He sent his servant down to town,

The town where she was dwelling,
Saying "Master's sick and sends for you,
If your name be Barbara Allen."

Slowly, slowly she rose up
And slowly she walked over;
And as she drew the curtain by,
"Young man, I think you're a-dying.

"Yes, I am sick, and very sick,
And this will be my calling,
For none the better I'll ever be
If I don't get Barbara Allen."

292

"Yes, you are sick, and very sick,
And this will be your calling;
For none the better you'll ever be,
For you won't get Barbara Allen."

He turned his pale face to the wall
And bursted out a-crying

She was not more than a mile from town
When she heard the death-bell tolling;
And every time it seemed to say,
"Hard-hearted Barbara Allen."

Sweet William died on Saturday night
And Barbara died on Monday;
And her mother for the love of them both
Died on Easter Sunday.

They buried sweet William in one churchyard And Barbara in another, And out of his grave there grew a rose And out of hers a briar.

They grew and they grew to the church steeple top,
Where they could grow no higher,
And there they tied a true-love knot,
And the rose twined round the briar.

CHILD 155. — Sir Hugh, or the Few's Daughter.

(a) THE JEW'S GARDEN.

(a) Collected by Miss Williams in Clinton County.

It rained all night and it rained all day,
It rained all over the land;
The boys in our town went out to play,
To toss their ball around, round,
To toss their ball around.
(Repeat thus the last line of each stanza.)

Sometimes they tossed their ball too high, And then again too low; They tossed it into a Jew's garden, Where no one would dare to go.

Out came the Jew's daughter, out came the Jew's daughter, Out came the Jew's daughter all dressed, And said to the boy, "Little boy, come in; And get your ball again."

"I won't come in, I shan't come in; I've often heard it said, Whoever goes into a Jew's garden Will never come out again."

The first she offered was a yellow apple,
The next was a bright gold ring,
The third was something so cherry red
Which enticed the little boy in.

She took him by the lily-white hand And led him through a hall Into a cellar so dark and dim, Where no one could hear him call.

She pinned a napkin round his neck,
She pinned it with a pin,
And then she called for a tin basin
To catch his life-blood in.

"Go place my prayer-book at my head, My bible at my feet, And if any of my playmates ask for me, Just tell them that I am asleep. "Go place my bible at my feet,
My prayer-book at my head,
And if any of my playmates ask for me
Just tell them that I am dead."

(b) THE JEW'S GARDEN.

Another form found by Miss Williams in Clinton County. The "contributor learned it years ago in Kentucky. Does not know of it in print."

It rained all night and it rained all day,
It rained all over the land;
Some boys and girls went out to play
And tossed their ball around, round,
And tossed their ball around. (Repeat as in (a).)

They tossed it high, they tossed it low, They tossed it to and fro; They tossed it into a Jew's garden, Where no one would dare to go.

But one more braver than the rest Said, "I will climb the wall; I'll go into the Jew's garden And bring you back the ball."

He climbed it up, he climbed it down, He climbed it and got in; But alas, alas for the brave little boy, He never came back again!

They pinned a napkin round his neck,
They pinned it with a pin,
They called for a tin b-a-a-sin
To catch his life-blood in.

They dug his grave by a juniper tree,
They dug it wide and deep:
A marble slab at his head,
And his ball at his feet.

CHILD 200. — The Gypsy Laddie. BLACK JACK DALEY.

Contributed by Finis Dean of Cedar County, whose mother used to sing it. Some of the stanzas having slipped his memory, he has supplied connections in parentheses.

Black Jack Daley a-crossing the sea,

He sang and he sang most beautifully;

He sang and he made the green woods ring,

And he charmed the heart of a lady,

And he charmed the heart of a lady.

"Oh, will you leave your house and lands, Oh, will you leave your baby, Oh, will you leave your own true lover And go with Black Jack Daley?"

"Oh yes, I'll leave my house and lands,
Oh yes, I'll leave my baby,
Oh yes, I'll leave my own true lover
And go with Black Jack Daley.

(Own true lover finds it out.)

"Go saddle up my coal black pony
And saddle her up in a hurry,
I'll ride all night and I'll ride all day
And I'll overtake my lady."

(He overtakes her.)

"You take off those high-heeled shoes Made of Spanish leather, You put on these low-heeled shoes And we'll walk the road together.

"Last night you lay on a warm feather bed
By the side of me and the baby;
To-night you'll lie on the cold damp ground
By the side of Black Jack Daley,
By the side of Black Jack Daley."

CHILD 243. — Fames Harris (The Demon Lover).

(a) THE HOUSE CARPENTER.

Collected by Miss Williams. She has failed to record the source of this item.

"Well met, well met, my own true love,
Well met, my own true love;
I have come across the salt sea brine,
And it's all for the love of thee,
It's all for the love of thee.
(Repeat so at the end of each stanza.)

"If you will leave your house carpenter
And go along with me,
I'll take you where the grass grows green
On the banks of the sweet Willee.

"I have six ships all sailing on the sea,
All sailing for dry land,
And if you come and go with me
You may have them at your command."

She dressed her babe all neat and clean
And kissed it one, two three:
"Lie there, lie there, my sweet pretty babe,
Be your father's company."

She dressed herself all neat and clean,
All dressed in living green,
And all the cities that they went through
They took her to be the queen.

They had not been on board more than two weeks, —
I'm sure it was not three, —
Till this fair one began to weep,
And she wept most bitterly.

"Are you weeping for my house and land, Or weeping for my store? Or weeping for that house carpenter That you never shall see any more?"

"I am neither weeping for your house nor land, Nor weeping for your store, But I am weeping for that house carpenter That I never shall see any more.

"I am neither weeping for your house nor land, Nor weeping for your store, But I am weeping for that dear little babe That I shall never see any more."

She had not been on board more than three weeks, —
I'm sure it was not four, —
Until the deck of the ship sprung a leak
And her weeping was heard no more.

(b) THE HOUSE CARPENTER.

Sent in by Mr. Johnson of Tuscumbia, who got it from - Stepp.

"Well met, well met, my own true love,
Well met, well met," said he;
"I've just returned from the salt briny sea,
And that's for the love of thee."

"If you have returned from the salt briny sea,
I'm sure you are to blame,
For I have married a house carpenter,
And I'm sure he's a nice young man."

"Would you leave your house carpenter
And go along with me?

I'll take you down yonder where the grass grows green
On the banks of the sweet Wilee."

"If I was to leave my house carpenter
And go along with thee,
What have you got to maintain me upon,
Or to keep me from slavery?"

"I've seven fine ships all on the sea,
And seven on dry land,
And a hundred and ten of the finest young men,
And they are for to wait on thee."

She dressed her babe so neat and clean And kisses gave it three: "Lie there, lie there, you sweet little babe, And keep your father's company."

She dressed herself in scarlet red, Her waist with maiden green, And every city that she rode through They took her to be some queen.

The lady had n't been on board more than two weeks, —
I'm sure it was not three, —
Till she set down all for to weep:
She wept most bitterly.

"What are you weeping about, my love?

Are you weeping about your fee?

Are you weeping about your house carpenter,

That you left when we came upon the sea?"

"I'm not weeping about my house carpenter, Neither about your fee, But I'm weeping about my sweet little babe That we left when we came upon the sea."

This lady had n't been on board more than three weeks, —
I'm sure it was not four, —
Till in the bottom of the boat sprung a leak,
And her weeping was heard no more.

"A curse, a curse to all sea-boatsmen,
A curse, a curse!" said she;
"You have taken me away from my sweet babe,
And stole my life away."

Digitized by Google

CHILD 277. — The Wife wrapt in Wether's Skin. DANDOO.

Sent in by Mr. Johnson, who secured it from — Cotton, Miller County.

There's a little old man lives in the west, Dandoo, dandoo.

There's a little old man lives in the west, Town a town clingo.

There's a little old man lives in the west, He's got an old woman that's not for the best.

Town boy di wigel di digel di di do Town clash town clingo.

This little old man came with his plow:
"See, old woman, have you got dinner ready now?"

"See there's a piece of cold corn-bread hanging on the shelf; If you want any better go bake it yourself."

This little old man went out into his sheepfold, Downed an old sheep with a big long pole.

He hung his old sheep on two little pins And out of his skin he soon jerked him.

He hung his sheepskin on his old wife's back, And two little hickories went whick-it-a-whack.

Says she, "I'll tell my father and all his kin You's whippin' your wife with an old sheepskin."

Says he, "Tell your father and all of his kin I's only a-dressin' the old sheepskin."

CHILD 278. — The Farmer's Curst Wife.

A WOMAN AND THE DEVIL.

Contributed by C. H. Williams of Bollinger County, in whose home it was sung; but he cannot recall the opening stanza.

"It's neither you nor your oldest son,"

Sing foll de roll de a.

"It's neither you nor your oldest son,"
But your scolding old wife, she is the one,"
Sing fol de rol, sing fol de rol, sing fol de roll de a.

"Oh take her in welcome with all your heart; I hope you'll live happy and never part."

He set her down all for to rest; She up with a stick and she hit him her best.

He went on till he came to the gate, He gave her a kick and said, "There's your place."

Ten little devils come all on a wire, She up with her foot and kicked nine in the fire.

Four little devils come rolling a ball: "Father, take us back or she'll kill us all!"

The old man in the kitchen, peeping out the cracks: "Yonder comes the old devil a-wagging her back!"

And now you see what a woman can do,

She can out the old devil and her husband too!

H. M. Belden.

ICELANDIC BEAST AND BIRD LORE.

ALTHOUGH Iceland has always been a country where the average of popular education has been high, various "superstitions" still prevail there to an astonishing degree. Illiteracy, except among defectives, is unknown, and has been for a long time. The late Professor Fiske of Cornell University, in an article published shortly before his death, concludes that there is twenty-seven times as much "literature" published in Iceland as in the United States per capitum.

In the long winter evenings in Iceland it is rare that several hours each night are not devoted to reading aloud for the family circle; the book selected may be a history, romance, or poem, but frequently also it is a compilation of popular tales. The records of various public libraries in the country show that no books are more frequently drawn than the Thjóthsogur—a series of books containing tales that have been taken from popular traditions in various parts of the country, and transcribed, often in the very words of the original narrator, by collectors of folk-lore.

The people are highly imaginative. The writer has frequently been a member of midnight gatherings of young people — many of them students who had spent several years in continental universities — who have sat together telling ghost stories until the summer dawn became obtrusive at two o'clock in the morning and who have then been so deeply under the influence of the stories they have told each other that they were reluctant to trust themselves in the streets until the daylight got complete mastery. It is even more frequent in Iceland than in most other countries that people will declare at noon that they believe in no supernatural beings and then shiver at midnight under the stories that are told around the fire.

There are in Icelandic folk-lore several varieties of imaginary beings that are peculiar to the country, or have at least some elements peculiar to it. The ghost there, for instance, is only a distant relative of the English representative of the class—it is a good deal more substantial and in many ways more disagreeable; it is not an airy phantom or an ethereal nothing, but is ordinarily thought of as the reanimated body of the dead man which gets out of the grave with the mould in its eyes and the appearance, if not the odor, of decay. He walks with as heavy a tread as when alive and can often be heard riding the house-roofs at night. At such a time no one ventures out, and not infrequently a man who has been coming home late at night is found in the morning lying in front of the threshold with every bone in his body broken, for the ghost or "draugur" has been there to receive him. 1

¹ This is the kind of ghost—the reanimated, half-decayed actual body of a

It is not the purpose of this paper, however, to deal with Icelandic folk-lore in general, but merely to indicate briefly the character of beliefs connected with animals, either real or imagined.

On account of its climatic conditions and geographic situation the country has few land animals other than domestic. As a matter of fact, it is said by scientists that the only mammal truly native is one of the two varieties of mice found there—rats have come in since the settlement and so have the foxes, in all probability, though some think the popular story of their intentional importation unreliable, and that they may have come down from Greenland on the polar ice that sometimes fills the firths of the northwest coast. Reindeer were imported in the eighteenth century and intended for domestication, but were found unsuited to the country and unprofitable and therefore turned loose. A few of them still survive in the mountains of the interior.

Much of the animal lore of the country is therefore connected with sea animals, both real and mythical, and this is perhaps the more interesting division of the subject; but there has been published recently in English so full and authoritative a summary of Icelandic fish lore ¹ that little remains to be desired in that direction. It will therefore be more profitable to confine the discussion to such stories of mammals and birds as are typical and generally well known.

A curious animal is the *nykur* or fresh-water horse. When you see him he looks like an ordinary gray horse, excepting that his hoofs turn the wrong way, and that there is always a wind swelling behind his left fore leg. If this is punctured—for the animal is tame and approachable—he loses his former nature completely and becomes safe for use as a saddle beast.

In the east of Iceland there is a broad heath known as Butter-lake Heath, and from the following circumstance: A servant girl had been sent from a farm to go across the heath to the little trading village of Vopnafjörthur to sell some butter. Crossing the heath she became footsore and tired and was glad to find near the road a tame gray horse which she mounted. Everything went well for some time, but near the road there happened to be a little lake—the present Butter Lake. When the horse saw the water he bolted straight into it, and carried the girl to her death. In this way the heath and the lake got their names.

Although the *nykur* is not dangerous if not tampered with, it is unsafe to have them around, for children and careless persons are apt

dead man—that Ibsen has in mind in the play the title of which has been translated into English as "ghosts." The Icelandic "draugur" or Norwegian "gengangere" are words for which there are no equivalents in English.

1 Scottish Magazine, 1900.

to mount them, not realizing their danger. It is therefore advisable, when their presence in a lake or river is discovered, to scare them away. An account of how this may be done comes from Svarfathardale near Akureyri on the north coast. The nykur had been known, for a long time, to inhabit certain deep pools in the river that runs down the valley. One day the people of the neighborhood built a great many fires and threw burning coals into the river all day. This drove the nykur away effectually, as may be seen from the fact that there are none in the river now.

The most powerful animal with which the Icelander is directly acquainted is the *polar bear*. The great ice-floes that sometimes drift down upon the country bring numbers of these animals within swimming distance of the shore. Various beliefs have grown up about the bear and his habits and the peculiar virtues of things connected with him.

The bear is said to have exceedingly warm blood and never to feel the effects of cold. This quality is known as "bear-warm" and is possessed by some men, but only by those who have, immediately upon birth, been wrapped in a bearskin rug. This belief is a very ancient one in the north, and is found in the old sagas.

The bear is not really an animal, but a man under the spell of sorcery. This may be known from the fact that the young of the bear, when born, are not cubs but human children. The mother, however, immediately touches them with her paw, whereupon they turn into cubs and remain bears ever after. In one case, however, a man secured a bear child before the mother could touch it, and carried it home. The child grew into a beautiful woman, with no peculiarities but a fondness for the sea. This taste led her often to the seashore, and at one time she was approached by an old bear. The girl showed no signs of timidity and allowed the bear to come near her and touch her, whereupon she was turned into a bear and followed the other one to an ice-floe and disappeared. The old bear had evidently been her mother.

Polar bears are very compassionate and intelligent animals, as may be seen from the following story. Just to the north of Iceland lies the little isle of Grimsey, separated from the larger island by a narrow sound. It happened there at one time that all fire on the island had been allowed to go out, and this was at a time when no one there knew how to kindle fire. It was during midwinter, and the sound was supposed to be completely frozen over. Three of the ablest men of the island were chosen to go and seek for fire, and these attempted to walk across on the ice. When half way across they came to a crack in the ice, and, so far as they could see, this crack extended indefinitely to either side. Two of the men jumped

across the crack, but the third did not dare try the experiment and was advised by his companions to return home. This he was loath to do, however, and when they were gone he commenced walking along the crack in the ice, to see if he could not find a narrower place where he might jump over. When he had walked a considerable distance and was almost out of sight of the island, there suddenly came up a warm southerly wind, as there often does when the air currents drift across the Gulf Stream, and the ice-field was speedily broken into small bergs, upon one of which the man found himself adrift.

Towards evening the berg drifted up to a larger float of ice and the man climbed on this and commenced walking about. All at once he came upon a bear and her young lying there in the snow. The bear looked at the man and saw that he was tired and cold; she stood up, walked toward him in a friendly way, and endeavored to make plain to him that she wanted him to lie down with her cubs. This the man did with a good deal of trepidation; the bear then lay down beside him and curled up around him so as to keep him quite warm all night.

In the morning the bear stood up and motioned the man, as well as she could, to mount on her back. This he did, but the bear shook herself so violently that the man was unable to hold himself on. After a number of rests and trials, alternating, the man, however, finally became able to stay on, and then the bear took to the sea and carried him safely to the island. When they got there the man had two of his finest sheep butchered, tied together by the horns, and placed upon the bear's back. This gift was but a faint expression of the gratitude which the rescued man felt towards his protector, but it appeared to please the bear very much, and she and her cubs undoubtedly had a very pleasant supper together that evening upon the ice-floe, when the mother brought home the gift to her young ones.

A variant of this story tells that the man lived with the bear five weeks, his food being seal flesh and bear's milk. At the end of this period the ice was for the first time near enough to shore for the bear to swim across.

A story less creditable to the bear, but reflecting a high degree of intelligence, is told in connection with a knoll known as Dýrhóll (Wild-beast Hill). This hill is close by a road leading over the mountains. A man, in crossing these mountains once, noticed upon the knoll a great bear lying. He was armed with a long staff with a sort of spear point, and when the brute saw this weapon it allowed the traveller to pass unchallenged. A mile or two farther on, the man met another travelling in the opposite direction, and unarmed. He warned the stranger against the bear, and lent him his staff as a

defence. When this man came to where the bear was, it recognized the staff, turned about and followed the first man, overtook him finally, killed and devoured him.

A bear is fair game to any one who meets it, but it is a dastardly thing, and one sure to bring ill fortune, to wound it in any way after it has received a wound which will prove fatal. Men have been known to do this and have never prospered after. Sometimes the dying bear will utter piercing cries. These should be noted, for as many as there are cries so many of the bear's relatives will appear the next year to seek revenge upon the slayers.

New Year's night (though some say that this happens on Twelfth Night) has a wonderful influence upon cattle, and on all animals for that matter, for upon this night they are permitted to talk for an hour following midnight. Some people do not believe in this, but men have repeatedly hidden themselves in barns on New Year's eve and heard cows talk about the strangest things, sometimes even in rhymed couplets.

Ordinary foxes are not known to have any very wonderful qualities, but certain mythical varieties of them are very dangerous to sheep and even to men. These are extremely difficult to deal with and can be killed only with bullets or shot made of pure silver — preferably sanctified in some manner, for the nature of these monsters is essentially that of evil spirits.

When a rooster is allowed to get very old he often lays an egg, but one which may always be told from hens' eggs by being smaller. This egg should be destroyed. If it is allowed to hatch, there is born from it a monster known as Skoffin, a thing with such baleful eyes that whatever it looks at immediately drops down dead. A story is told of a Skoffin which took its position near the doors of a church during service. When people began to leave the church they dropped dead one after the other. Those behind kept crowding out and no one noticed the state of affairs until there was quite a pile of dead bodies in front of the church door. Then the deacon, who was a shrewd man, noticed what was happening, and called to the people to remain in the church. He then took a small mirror, bound this on the end of a long stick and thrust it out through the door. After holding it here a moment he told the people that they might now safely go out, and they did so. When they came out they found the Skoffin dead. The wily deacon had induced it to look at its own reflection in the mirror and thus to kill itself.

Fewer stories are known of the *birds* than of quadrupeds. Many men have been anxious to learn the language of birds, for they are wise and can tell many things, both of the past and future. There is but one way to learn the bird language and that is a dangerous one,

for it is by keeping the tongue of a kite in the mouth, and this bird is of a poisonous nature. The tongue is to be cut out and kept in honey two days and three nights. It is then to be kept under the tongue, but nowhere else in the mouth, for it will cause sudden death if allowed to slip from under the tongue.

The eagle has, for some reason or other, acquired the nickname of "assa," and it is under this name that most of the stories about her are told. For the reason that this bird often sits for a long time together in one place, it is said of a man who tarries too long when making calls, that he "sits as long as an assa."

The eagle is often seen sitting on the bank of a stream and will remain there sometimes for hours together. It is known that at these times she is watching for a salmon to swim so close to the bank that she can seize him with the talons of one foot while retaining hold of the bank with the other. She estimates the strength of the approaching salmon carefully, and if she considers that he is probably too strong for her to lift from the river she will allow him to pass. Occasionally she misjudges a fish, however, and is unable to pull him out of the river, but her claws are so shaped that she can let go of neither the salmon nor the bank (the latter of which would be fatal, anyway) while the strain lasts, and thus assa often gets into a pitiable plight. Nothing can augur better for a man's future prosperity and good fortune than to rescue assa from her predicament, while one who sees the struggle and does not help the bird will be unfortunate in whatever he undertakes.

The eagle is dependent upon human good will in many ways, and especially in this, that her hooked beak often grows so long and becomes so curved that she is unable to eat or even to open her mouth. A man who finds an eagle whose beak is curved below her lower jaw, so she cannot open her mouth, should take assa and whittle off the beak down to normal size. To do this is as sure a precursor of good fortune as to rescue her from a too powerful salmon.

Ordinarily nothing but eagles are hatched from eagles' eggs, but if a little gold is placed in the nest there comes from one of the eggs a stone of wonderful virtue, and from the other a fearful dragon. The stone has the power to deliver any woman easily of child, or, as some say, to make the possessor of it invisible. Many people have been skeptical of these stories about assa, and once a man named John determined to place a bit of gold in the nest to test the stories. Many warned him against this, but without effect, and the gold piece was placed with the two eggs. The people of the neighborhood were fearful of the consequences, but John boastfully declared that he would take care of the dragon if it appeared, for he was a great

hunter and an excellent shot. After some weeks the people were one day horrified to see a great dragon come flying from the mountains, seize a two-year-old colt in its claws, and fly back again in among the crags. John was told about this, and he at once set out to destroy the monster. Some days afterwards he returned and reported the dragon slain, but only after difficult and persistent pursuit. Ordinary missiles had been unable to wound the monster; finally he had cut the silver buttons off his jacket and loaded the gun with them, made the sign of the cross over the muzzle, and with this charge the beast had been killed.

Virtues connected with the eagle are sometimes misused by designing persons. It is well known that if a man sleeps upon a pillow containing an eagle feather he can be easily deceived in any manner the next day and may thus be taken advantage of. This feather should be cut, preferably, from the left wing. The feather is put to a more useful purpose when one of the large wing feather stems is taken and a child made to drink milk through it. This strengthens the child's memory greatly. The claw of assa is also valuable to place in the bellows-handle in a smithy to prevent any danger of the place burning down.

A more complicated process than any of the others is that needed to insure articles against theft. A living bird is secured and one of its spurs broken near the leg and the blood allowed to drip into a glass vessel. A peculiar kind of pebble is then taken and smeared with the blood and dropped into a wide-mouthed bottle containing some consecrated wine. This preparation is to stand unmoved for seven weeks; at the end of that period the bottle is uncovered on the same hour of the day as it was put away and the blood and wine smeared, by means of a feather, on the under side of any article of great value that it is desired shall not be stolen.

The raven is a wiser bird than most men know, but a very greedy one and at times unfilial. So greedy is he that when there is a scarcity of other food he will even peck the eyes from members of his own family; and eyes are his favorite food anyway, as may be seen by the fact that whenever he finds a carcass of any sort he begins by eating the eyes. From the above-mentioned peculiarity of ravens arises the saying that "then have things come to a hard pass when ravens peck out each other's eyes." Another proof of his greed is the fact that he will often, in a hard year, devour his own eggs. He is also very revengeful, and if his eggs are broken he will retaliate by killing young lambs.

One of the strangest things about ravens is the fact that they have great semiannual assemblies at which they determine the general policy to be followed during the next summer or winter. In

the fall their meeting is conducted in a manner very similar to the town meeting, and a pair of crows is assigned to each farm in the district for the winter. Sometimes to the very wealthiest farms four are assigned, and three are occasionally found quartered at a farm, but only if there is a widow or widower in the household. If there are more of one sex than the other, so there are some left over when all are paired, the crowd turns on these and worries them to death. Some say the crows pair in the last resort irrespective of sex, and it is merely the odd one of the whole flock, if that happens, who is killed. These have often seemed to men very peculiar customs, but the ravens undoubtedly have some good reason for their policy.

The pairs, when once assigned to their proper farm, are very methodical in their habits. They retire to their dens early in the evening, but are astir bright and early in the morning to seek their food. If a raven is seen or heard at night, people know it is not a real raven, but an evil spirit. Travellers who come to a farmstead late at night and wake people up to secure lodging are often referred to as "night ravens."

"House ravens," or those that have been assigned by the assembly to a farm, are usually grateful for whatever good treatment they receive, and often take an opportunity of showing their gratitude in a substantial way. In Vatnsdal in the north of Iceland there is a farm by the name of Gullberustadir, situated in the side of a steep mountain. The farmer's only daughter had been in the habit of feeding the house ravens every day and they became so tame as to eat from her hand. One day when she went out to feed them they pretended to be very hungry, but whenever the girl came close to them they fluttered back a few feet, as if timid. The girl thought this strange, but followed them and did not notice until she was a good way from the house. All at once she heard a rumbling up in the mountain-side, and a great landslide came thundering down. It split on either side of the spot where the girl was standing, but destroyed the house completely. The reason the landslide split where it did was that long before Gudmundur, the sainted bishop, had tented there on one of his journeys, and had said mass and consecrated the ground. This the ravens knew, and were thus able to save their friend's life.

Many cases might be cited to show the gratitude of ravens. A well-known instance is that of the farmer at Thrush Hill who was habitually kind to all birds and had once bandaged the broken leg of one of his house ravens. The spring following he had, one day, mounted his horse, intending to ford the river on his way to the nearest village, instead of paying the toll at the ferry, for he was a very saving man withal. As he was about to ride into the water the

raven flew in his face and beat him back from the river. At first he thought of striking at the bird, who, he thought, was becoming unnecessarily saucy, but considered it better and finally decided to cross on the ferry. Another man who attempted to ride the river soon after was drowned, for the spring freshets had made it dangerous, and the farmer never doubted, nor did his neighbors, that his life had been saved by the grateful house raven.

It is very desirable, on account of their many-sided wisdom, that men should be able to understand the language of the raven, and this wise men have discovered a method of accomplishing. The heart of a raven is to be taken out of the bird while it is yet alive, and if it flies two or more paces after the operation, the heart will prove a key to all the secrets of ravens. It is to be put in the mouth whenever one desires to understand their language, and to be held under the tongue. After each period of use it is to be placed in a vessel in which nothing has previously been kept. But because this method has been known to but few, men have sought to interpret the meaning of the birds by various signs, such as their flight or the tone of their croak and the number uttered in succession. raven flies in the same direction as a man starting out on a journey, and flies low and on his right-hand side, it bodes good luck; but if the raven flies in the opposite direction, or high in the air, one should go no farther, but return home, say good prayers and many, and then start out again, in the Lord's name.

If a raven sits on a church roof, shakes himself, and stretches out his wings and beak, some well-known man will die in the direction in which his beak is turned. If no death takes place near by, it will undoubtedly take place in some remote district in the direction indicated. When ravens are cawing together they are usually talking about the death of some man or other, and whom they are discussing may be told from various signs, too numerous and complicated to mention.

Another indication of the raven's sagacity has been found in the fact that when mischievous boys have taken his eggs, boiled them, and put them back in the nest, intending that the bird shall sit on them indefinitely, one of the pair has been known to make a journey to the shores of the Red Sea, where there is found a peculiar kind of pebble that restores eggs from any condition to that of freshness. Some Icelandic housewives have been very anxious to secure one of these pebbles, but are never known to have succeeded.

Vilhjálmur Stefánsson.

TWO MYTHS OF THE MISSION INDIANS OF CALI-FORNIA 1

What are to-day known as the Mission Indians are those Shoshonean and Yuman peoples who occupy the portion of southern California which lies between the principal mountain ranges and the sea. Our knowledge of the mythology of these people is derived from two very different sources. The first goes back a century, and consists of the brief but invaluable account left by the missionary Boscana of the beliefs of two groups of Indians in the vicinity of the Mission San Juan Capistrano. The second source is a series of articles by several authors published in the most recent years in this Journal.

The mythology of the Mission Indians is ethnographically of interest because it is of an entirely different type from that of the Indians of the remainder of California. It bears certain resemblances to the traditions of the Indians of Arizona and New Mexico, but has also much of a distinctive character. This is the more remarkable because while the culture of the Indians of certain parts of southern California, such as those of the Santa Barbara islands on the one hand and those of the Colorado valley on the other, was very different from the culture characteristic of California as a whole, that of the Mission Indians was much less specialized. In general status of civilization and social conditions the Mission Indians were certainly not markedly different from the Indians who inhabited the central and northern parts of the State. Ethnographically they stood much nearer these people than they did to the Pueblos and the less settled tribes of the Southwest.

Over the greater part of California the most important myth is a more or less full account of the creation. The creators may be one or many, human or animal. They make the world, its mountains and waters, make or acquire the sun and moon, create plants and animals, mankind, and often give to men their principal religious institutions. The culture-hero, who brings culture to men but is not responsible for the existence or workings of nature, scarcely appears. Beyond the account of the creation, the myths of California consist of stories of the adventures and experiences of individuals, sometimes human and sometimes animal. A favorite story is that of the deer children whose mother was killed by the bear, and who in revenge killed the children of the bear and then after a hazardous flight and pursuit were finally saved. It is stories of this type that make up

¹ Contributed as part of the Proceedings of the California Branch of the American Folk-Lore Society.

the bulk of Californian mythology outside of the creation. Migration legends are entirely lacking.

In southern California there is no creator. Generally heaven and earth are regarded as the first beings, or at least the first concrete existences, and they produce the principal objects of nature, plants, animals, and mankind, by a simple process of generation. The people move in a body under the leadership of a great hero among them who is not more than semi-divine. Only after a time do they break up, or are separated by him, into tribes. This hero becomes sick through the shamanistic operations of his enemies, especially the frog, and, after for some time expecting his death, he dies. The customs and especially the religious practices of the tribe recounting the tradition are instituted either by him or by a second leader. Most of the fuller accounts give two such leaders, Ouiot and Chinigchinich among the Shoshoneans of San Juan Capistrano, Matevilye and Mastamho among the Yuman Mohave.

Besides this account of origins, there seems usually to have been also some form of migration tradition in which the movements and experiences of the people, or of several bodies of people, are recounted. Such a tradition is very fully developed among the Mohave. It has never been obtained among the Mission Indians, but parts of the relation of Boscana make it clear that something similar, though possibly in briefer form, must also have existed among these tribes.

The non-creation myths of the southern California Indians are also different from those in the north. While often quite simple in plan and not essentially different from the northern tales recounting the adventures of a hero or a pair of heroes, they are enormously elaborated, so as to be of great length, and almost invariably take on a ceremonial or ritualistic character which is not found in connection with the much shorter and purely traditionary stories of the A great number of songs form an integral portion of such traditions in the south, and, in the form in which these myths exist and maintain themselves among the people from generation to generation, they consist essentially of such a series of songs. Such a body of songs, accompanied by a greater or less amount of ritualism, of course constitute a ceremony; and it is precisely of such singings that nearly all the ceremonies of southern California consist. There is thus a very much closer association of myth and ceremony than in the north. It is not only that the myth underlies or explains the performance of the ceremony: the ceremony itself is only a myth told in song. The two are identified, and the composite or intermediate product can with equal justification be called at one time a myth, at another a ceremony. The words of the song alone may often not be sufficient to give the thread of the story to those not acquainted with it; but the thread is always there, and a person acquainted with the series of songs is always able to relate the myth in full. The best published examples of this form of myth-ceremonies are the Chaup traditions of the Diegueño collected by Miss Du Bois.

The southwestern affinities of this mythology, that is to say, its relations to tribes directly east, are evident. Both in Navaho and the Pueblo traditions there is no real creation. Mankind emerges from the earth as a wandering body or tribe. Sometimes a generation by heaven and earth is related. The entire account of origins, which is always very lengthy, is essentially nothing else than a mythical history of the people. The migration legend is in part contained in this pseudo-history, in which mankind and the tribe are virtually identified, and in part appears in the form of traditions of clan wanderings. There is no important leader of the people in the southwestern myths, but the hero who appears later and gives to the people at least part of their ceremonies until finally he leaves them, has some aspects in common with Chinigchinich and Mastamho. The elaborate rituals of the Southwest differ much from the simple singing ceremonies of southern California, but both, in action, in songs, and in symbolic paraphernalia, always refer to a myth. They are probably much more than mere dramatic representations of myths; but that they should have been characterized as such makes clear their deep-lying similarity to the myth-ceremonies of southern California. In northern and central California, as well as in the Plains, conditions are radically different. There are ceremonial origin myths, but these are almost always only accounts of the reason for the existence of a ceremony which in its essence and in the majority of its details is an independent growth not associated with any mythical tradition. Among these peoples mythology and ceremony at times come in contact, but in the main each goes its own way; while in southern California, as well as in the Southwest, each contains the essential elements of the other.

PICTORIAL REPRESENTATIONS.

The following creation story of the Luiseño of Pauma is only a fragment, sufficient, however, to add a new version to those already known, and sufficient to bring out the most important qualities of the origin traditions of this region. It is accompanied also by a feature of special ethnographic interest: a pictorial representation of the personified world. Crude as this is, it is enough to suggest the ritualistic and symbolic painting of the Southwest, and it is of particular importance on account of the absence of anything corresponding among the Indians of central and northern California. Not only do

these latter Indians not make use of such ceremonial representations, but their whole life is remarkably deficient in all forms of graphic or pictorial art and imitation. The idea of representing anything by a drawing is foreign to the make-up of their minds. Even to-day, after living in the midst of civilization for over half a century. the older people are utterly at a loss if called upon to execute a picture of any sort. In many cases this extends even to map-like representations of the country with which they are familiar. A Californian Indian asked to sketch upon the ground a representation of the river system with which he is acquainted, either professes himself unable to do so, or, as has been the experience of the author, in some cases draws a number of marks or scratches which upon inquiry turn out to be nothing but a sort of score or tally of the names given, without any idea of an indication of spatial relations. Simple and awkward as is the figure drawn by old Pachito of Pauma and here reproduced, it nevertheless reveals a trend of ideas and practices entirely foreign to the Indians of northern California. A step farther in the direction of resemblances to the Southwest is found in the colored earth paintings of ceremonial import, the occurrence of which among the Mission Indians has been noticed, and to which, fortunately, Miss Du Bois has recently been able to give special study. It is clear that the difference in this respect between the Indians of southern California and those of the larger northern part of the State is culturally, that is to say historically, very deep-going, for southern California, like the Southwest and the Great Basin, abounds in carved and painted rocks, whereas the whole northern part of the State from Shasta to Tehachapi, with scattering exceptions along the borders, is one of the few areas in North America which are free from any trace of petrographs. It is therefore clear that the bulk of the California Indians not only do not execute pictorial representations for religious purposes at the present time, but that their ancestors or predecessors in their present sites did not do so, whereas the Indians of southern California both make such representations now and have done so in the past.

THE ORIGIN OF THE WORLD.

When asked to tell what he knew of the origin of the world, the informant first drew on the ground with a stick a rude outline of a person. The legs were somewhat spread, the foot a line coming out at an angle from the end of the leg. The arms were straight lines extending at right angles from the middle of the body and ending each in three fingers. The head was circularly outlined, but not further indicated. This figure, the narrator said, represented Tamaiawot, the Earth. Then only he began.

Tamaiawot, the Earth, was a woman, the mother of all people. She

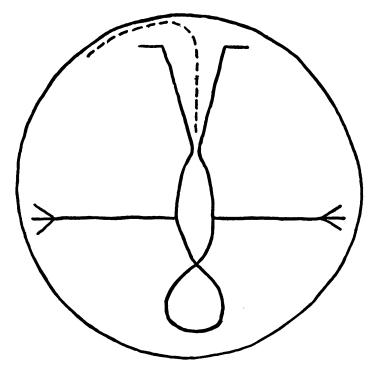


FIGURE REPRESENTING TAMAIAWOT, THE EARTH, THE MOTHER OF ALL

Drawn by Pachito, Luiseño of Pauma

was a person (atakh). Her feet were to the north, her head to the south. Dupash, the Sky, was a man. He was the younger brother of the Earth. All the people were born from the Earth. Some went this way, some that. At first they travelled together. They went from where they emerged to the end of the world and from there westward. (Their course is represented by the dotted line in the figure.) The eagle (aswut) went in advance and they all followed. While they were all together they had one language. Then they began to separate. The whites went away. The people (Indians) were left. They still went on following the eagle as he flew. Where he stopped they slept. So the eagle went on and they followed him until they came to Nachivomisavo, "north of the San Bernardino Needles." As they went the people had been going singly, in a long row. When they slept at this place they all crowded together in a great pile. There was no room for them. Now they smelt each other there. They found that they did not smell good. Some of them did not like others. So they went in different ways and some of them came here. Before that they all had the same language. This original language was that of San Gabriel. Those who continued to speak this stayed at the place of separation.

Wiyot was the chief of the people. It was he who separated them at Nachivomisavo when they did not like each other. Wiyot was killed by the people. They quarrelled about life. Some of them said people should die, others said they should live and change. Wiyot tried to stop the quarrel but became tired of it. Then he said he would go away. He went to the sky. He is there now. Those who wanted people to die were Awaavit, fog, Tumihat, thunder (?), and Chebepe, wind (?). These three were wise and were doctors. Wiyot, however, knew most of all, and therefore some of the people did not like him. Many doctors wanted him killed. Those who made him die were Wakhaut, the frog, and Karaut, a red worm that lives in the mud. While Wiyot was alive all called him Wiyot. Now he has two names, Moila, the moon, and Wiyot. When Wiyot was dying he said: "I will teach no one. I will leave you all without telling you." Only to Chekhemal, a bird (probably the meadow-lark), he said: "When I die watch for me. I will come in the morning. Watch and tell all the people that I have not died." Then after Wiyot had died, in the morning Chekhemal chirped: "Moila Wiyot is coming." Then the people knew. Wiyot died at Tova near Maronge, north of the San Jacinto Mountains where the Serrano (Maringayam) live.

While Wiyot was sick Coyote was waiting to eat him. He watched. Wiyot said: "You see that Coyote constantly wants to eat me. When I die there will be a great fire far off in the east.

VOL. XIX.—NO. 75. 21

Let Coyote be sent to bring that fire. All of you say that you have no fire. Then he will go. As soon as he goes, make a fire and burn me. If you do not do that he will eat me." Now when Wiyot died the people told Coyote: "You are the best runner. You can get it quickly. Go and bring the fire to burn Wiyot. Then when he is roasted you can eat a little." Coyote went running. He saw the fire ahead and kept on running but never reached it. Meanwhile they burned Wiyot. Coyote turned around, and saw the fire, and ran back. As he came he said: "Give me room. I want to see my father Wiyot." The people knew him and stood about the fire in a thick crowd. They would not let him inside. Then Coyote went back a distance, ran, jumped over them, and just as the heart of Wiyot was burning he seized it and ate it.

Not only people but all things were born from Tamaiawot. They all came from her belly: the sun, the stars, the rocks, the trees, and everything. The ocean is her urine. That is why it is salty.

THE MOHAVE ACCOUNT OF ORIGINS.

It is interesting to compare with this story the corresponding myth of the Mohave. The Mohave live on the Colorado River in both California and Arizona. They are a primarily agricultural people with a more developed tribal sense and warlike spirit than the Mission Indians. Located as they are on the borders of the Southwest, in fact in part within it, they present many cultural features that are not found among the Mission Indians. In fact, as compared with the Mohave, the Mission Indians and the Indians of northern California form a unit as regards their general culture.

The Mohave origin myth has been obtained much more fully than the Luiseño, in fact at such length that it is possible to give only an outline in the present connection.

According to the Mohave, the first were the sky, a man, and the earth, a woman. These met far in the west, and from them were born, first Matevilye, and after him his daughter the frog, Mastamho who is usually called his younger brother, all the people, the animals, and plants. All these went upward toward the east, under the leadership of Matevilye. Matevilye himself did not walk. He merely moved four times, twice to the left and twice to the right. Thereby he arrived at Ahavulypo, a narrow defile on the Colorado River above Cottonwood Island, probably near the lower end of Eldorado Canyon. He stretched out his arms to the ends of the world and thereby found this spot to be the centre of the earth. Here he built a house. He became sick because the frog his daughter, whom he had offended by an indecency, ate his excrement; and it was known that he would die. When he died, Coyote, whose intentions were suspected, was

sent far away to bring fire for the funeral pyre. During Coyote's absence fire was produced among the people by the fly, a woman, who rubbed her thigh. Materilye was then burned. According to the usual account, although this episode does not form part of the version on which the present relation is based, Coyote returned as the pyre was in flames. The people surrounded this in a close ring. Coyote succeeded in leaping over the head of the badger, who was short, seized Materilye's heart, and escaped with it. Under the direction of Mastamho the people then made for Materilye the first mourning ceremony in the world.

The remaining bones and ashes were offensive to the people. Mastamho therefore successively made wind, hail, and rain to obliterate them, but failed. As a fourth resource he then went far northward in four steps, taking the people with him. Plunging his stick into the ground, he made water come forth. Three times he stopped this with his foot, until the fourth time it flowed southward to form the Colorado River. As the water flowed, a boat emerged from the ground. He entered this and put the people into it with himself. They constituted six tribes not yet separated. As the boat floated down the river, he tilted it to one side and the other, making the river valley flat and wide in the places where he did so.

When the boat arrived at the ocean, the head of the Gulf of California, Mastamho left it and went northward, carrying the people on his arms. The water was deep and he ascended a mountain. Everything was covered with water except the top of this peak. By taking a step in each of the four cardinal directions, he made the water recede. He then planted seeds of the vegetation which was to furnish subsistence to the desert tribes. Then, still accompanied by all the people, he went on northward to Avikwame, the sacred mountain of the Mohave, not far north from their villages, and called Dead or Newberry Mountain by the whites. There he too built a house for himself and the people.

He made the people shout four times and thus produced daylight, the sun, and the moon. Then he tried the medicine-men, making those sit down who did not talk properly, and designating those who spoke right. These men upon being born on earth would be successful shamans.

Far in the south in the ocean, in a house of hair, lived Humasereha, an immense snake. One of the people on Avikwame pretended to be sick, and Humasereha, the great medicine-man, was sent for. He came northward, rattling with his tail and making rain and thunder. When he arrived he inserted his head into the door. It was so large that the house was almost tilted over. As soon as his head had entered the house it was cut off and he died. Therefore it is that

medicine-men, who are thought to be the cause of almost all disease and death, are killed by the Mohave.

Then Mastamho sent off five of the tribes, telling them what country to inhabit and how to live. The sixth, the Mohave, he ordered to stay in the adjacent country and there to live and build their houses. Then he was alone. He questioned himself what to do and how to "die," that is to say, what shape to assume to terminate his existence in human form. He tried departing in various directions and sinking into the ground, but was dissatisfied. Then he stretched out his arms. Feathers grew over him until he had wings. On the fourth trial he was able to fly. Then he went off as the fish eagle.

It is obvious that the general course and tenor of the Mohave creation is similar to that of the Mission Indians. All beings are generated by the primeval heaven and earth. The people move in a body. following a leader, whose death is later caused by the frog. At his death Coyote succeeds, in spite of the precautions taken, in seizing a part of his body. The second great leader, Mastamho, is relatively more important among the Mohave than his counterpart is among the Mission Indians, as Materilye, the first, does little but lead the people from their place of origin to the centre of the world, build a house. Mastamho makes the all-important river and the sun and moon. His other achievements all relate not to nature but to man. He journeys with the still united people, saves them from the flood. instructs them how to build houses, ordains and instructs medicinemen, provides food, and separates the various tribes, giving to each its distinctive customs. Other accounts, not here considered, deal more fully with his instructions to mankind regarding the arts of life and ceremonial institutions. The similarity of this tradition to the corresponding accounts among the Mission Indians, even in many points of detail, could not well be closer, and is the more important on account of the considerable cultural differences between the tribes. It is therefore evident that mythologically all the tribes of southern California, from the Colorado River to the sea, with the possible exception of the Santa Barbara islanders, of whose beliefs nothing is known, form a close unit as compared with the remainder of California.

METEOR MYTHS.

In the myths not dealing with the origin of things the same degree of resemblance is found between the Mission Indians and the Mohave. The elaborate Diegueño Chaup stories published by Miss Du Bois have a close parallel among the Mohave. This equivalent Mohave tradition has not been obtained in full, but an outline has been heard related which leaves no doubt of the correspondence

of the versions of the two tribes. It is interesting that Miss Du Bois states that her Diegueño informants believe their Chaup story to have been borrowed from the Mohave. Similarly the Luiseño informant from whom the Dakwish or Meteor myth given below was secured stated to the author that what he knew was only part of the entire Dakwish myth, that part, namely, which relates to Luiseño territory: and that another portion of the story, which tells of the doings of Dakwish in the country of the Diegueño, with an accompaniment of songs, was known to these people. Certain episodes and elements of the Diegueño Chaup stories have also been found in other Mohave myths, notably the one of the two Cane brothers. which may be regarded as a somewhat differentiated version of the same story. In this Cane story occurs Kwayu, the meteor, who is mentioned also in other Mohave legends as a destructive cannibalistic being. Chaup himself is the meteor, and while the greater part of the Chaup story has no direct reference to the meteor, the identification is present in the minds of the Indians. meteor was important in the beliefs of the Indians of southern California is further shown by the Luiseño Dakwish myth given below, and by a somewhat similar story from the Saboba, a more northern division of the Luiseño, printed in this Journal some years ago. must therefore be concluded that the meteor is one of the most important special conceptions in the mythology of all southern California, not of innate or inherent importance, but through a selection which for some reason or other has taken place. To this personification have been attached whole mythological episodes that have no real connection with it. These enlarged meteor myths have in many cases been made into myth-ceremonies of the kind characteristic of the region. We have therefore to see in the meteor myths of southern California a special, and as it were accidental, but striking development characteristic of the culture area, very much as the story of the deer and bear children is of northern California, and the story of the visit to the dead in pursuit of a wife is of the San Joaquin Valley.

The dakwish, it is said by the Luiseño, is not infrequently seen. Often it causes death, though some men can see it and not die. It is described as being like a bird, having soft white feathers all over its body. Around its head are tied feather ropes, and these hold in place the elat, the board ceremonially swallowed by medicine-men and also worn as a headdress. As the dakwish moves, its feathers fall and it leaves them behind. It can be seen every night at San Jacinto Mountain, turning like a ball of light.

When a woman, who now is old, was young, she was camped on the top of Palomar Mountain with her family. They had gone there to gather acorns. At night they slept by a large fire. She awoke and heard a noise as of a dog chewing. Near them was a large pinetree. On this she saw the dakwish sitting with its head bent, holding a person that it was eating. The young woman woke the others of her family. Then, after they all had seen it, the dakwish went away. Not long afterward one of the family, a young woman, died.

THE PAUMA LUISEÑO STORY OF DAKWISH.

Dakwish was born at Pawai, a place south from Escondido in the Diegueño country. His grandparents were born from Tamaiawot. The following is only part of the story concerning him, the part which relates to Temecula, not the part which has to do with the Diegueño country.

In Temecula there was a chief called Tukupar, which in Gabrielino means dupash, sky. He had a son who was named Naukit. Naukit went rabbit hunting to Toatwi, Santa Gertrudes, near Temecula. There Dakwish met him and killed him. Tukupar looked for his son but could not find him. He came back and told his people that his son was lost. He started out again. At a large hill he saw his dead son. He knew that Dakwish had killed him. But Tukupar also was a medicine-man, very much of a medicine-man. Going back he called all his people. He told them that Dakwish had killed his son and that he was going to see Dakwish.

Now there was no ordinary way to enter the house of Dakwish, for the door was a large rock; but Tukupar, being a doctor, made himself into a raven. He was carrying two rabbits with him. He found the mother of Dakwish sitting. She was frightened. "What are you doing here? No one comes here," she said. "I came to see Dakwish," he told her. She said: "Why do you want to see him? He is destructive. He will kill you. Go into the house and I will let you know when he comes." Tukupar went in and sat down.

In the evening Dakwish came. It thundered and the wind roared and rocks rolled down the hills. Dakwish greeted his mother. The old woman told him that Tukupar had come. "Yes?" he said. "If my cousin is here I will roast him and eat him because I have caught no one to-day. I have had bad luck." His mother said: "No, do not do that. He is your cousin." "Be quiet," he told her. Dakwish went in to catch him. He took hold of him. Tukupar disappeared. He was behind Dakwish. He said: "Behave yourself, my cousin." Then the old woman said, "Leave your cousin alone." Dakwish answered: "Why did you not say that he was my cousin?" Then he asked Tukupar: "How did you come in?" He gave his pipe to Tukupar to smoke. Tukupar had his own and smoked that. He did

not smoke Dakwish's pipe. Dakwish said, "I did not think you were a man. No one can come into this house."

Then Dakwish went out and brought in food for Tukupar. He brought him human flesh. "Eat this," he said. "Very well," said Tukupar. But he did not eat it. He ate the two rabbits he had brought. Dakwish was behind him. He asked him: "Did you eat the meat I gave you?" "Yes," said Tukupar. "Do you ever eat that kind?" Dakwish asked him, and again Tukupar said, "Yes." It was dark where he ate. Now Dakwish made a light to see if the meat was gone. He said: "I did not think you would eat it. It is human meat." But Tukupar told him: "Yes, I was hungry and ate it."

Dakwish said, "I am surprised you have come. No one has ever done so. Now dance." Tukupar said: "No, you dance. I want to see you, my cousin. I do not know how to dance." Dakwish laughed. Then Tukupar stood up. He danced while Dakwish sang for him. As Tukupar danced he broke his own arms and legs. Dakwish said: "I did not think you were a man. Now I see you are a man. Now I see how you were able to come here." Then Tukupar rubbed his arms, his legs, and his body, and was well again.

Then he said: "Now, my cousin, you dance." Dakwish said: "No, I do not know how. You are a good dancer. I cannot do as well as you." "Come, do as I did," said Tukupar. Dakwish sat hanging his head. Then Tukupar told him: "My cousin, you say you are a man. I am a man too." Then Dakwish stood up. Tukupar sang the same song for him. He said: "I will sing the song I learned from you." Then Dakwish danced and the wind blew hard. Tukupar said: "Do not do that to me." He was thinking how to catch him. Dakwish did as Tukupar had done before. He broke his bones, cut off his hair, threw it away, broke off his legs, and threw them away. Then he flew about with only body and head, and broke his head apart with his hands. From the middle of his body feather ropes (pewish) grew out and spread around the entire head and body. Then he put himself together again.

Now Tukupar threw gnats (sengmalum) into the eyes of Dakwish so that he could not see. He rubbed his eyes and said: "My cousin, cure me. I know you did this to me." Tukupar said: "You are a man. You broke your body. Why do you not cure yourself?" Then he cured Dakwish.

Now Dakwish said: "My cousin, you have bad thoughts against me." "No, I have merely come to see you," said Tukupar. ("Why have you come, my cousin?" Tukupar said: "I have come to see you because I had a son. He is dead." Dakwish was quiet. "I came to ask you if you had seen him anywhere." Dakwish said: "What

will you do? I killed him." Tukupar said: "I want only my son's hair." Dakwish told him: "It is well. It is night now. In the morning we will see. Stay here, my cousin. I am going now. I am going to travel. There is war and I want to go to it. I will see you in the morning." Then he left Tukupar.

The mother of Dakwish came in. "What did he do with you?" she asked. "My consin danced," said Tukupar. The old woman said: "He is bad. If he comes in the morning and tells you to stay, do not do it. He will kill you." "Very well, my father's sister," said Tukupar.

In the morning Dakwish came back. There was wind and thunder and it roared and shook. "How are you, my cousin?" he said. Tukupar stood up. Dakwish was afraid of him. He asked: "Tell me what you said last night." Tukupar said: "I want my son's hair." Dakwish said: "Very well. Look there where the masawat is" (an ornament made of or containing hair). Tukupar could not find his son's hair. He said so. Dakwish said: "I cannot help it. There is another masawat. Perhaps it is in that." Tukupar could not find it there. Dakwish said: "That is all. I have no more." Tukupar said: "Yes, you have another." He went to another one, a new one. Dakwish was ashamed. He went away with it for a little while. Then he came back. He had hidden Tukupar's son's hair. and said: "There is nothing there. Don't you see?" Tukupar said: "My cousin, you have it under your arm." Then Dakwish hit him in the face with the hair. He said: "You came here to cry." Tukupar said: "That is what I want, my cousin," and he put the hair around him. Then he cried. After he had cried, he started to go. Dakwish said: "Are you saying good-by?" and tried to take hold of him. The old woman signed Tukupar to go off quickly. She wanted him to go at once. Then Tukupar flew away, down from the mountain to the ground.

He lit, stood up, and went home. Then he cried and called all his people. When they were all together he took out the hair for all of them to see, and they all cried. After they had cried he told them to go home and sleep and come in the morning. In the morning he said: "I will do to him what he did to my son when he killed him."

Then he went to invite Dakwish to visit him. When he came to where Dakwish had killed his son, a figure in the stone spoke to him. It was where his son had lain when Dakwish had killed him. The stone can still be seen. It said: "Father, go back. Do not go to Dakwish. I will do it myself. I told him not to kill me. I will do the same to him that he did to me." But Tukupar went to Dakwish. When he reached him he said: "I want you to come to my house in

three days." He moved his arm over his breast and Dakwish could not see him any more. Dakwish asked him: "Will there be many?" He said: "Yes. Some are coming to-day, some to-morrow, some the day after." Dakwish asked: "Will there be a chance to kill people?" "Of course," said Tukupar. "Very well," said Dakwish.

Tukupar went back and invited many people from everywhere. In three days they were all there. Dakwish came. People came. from Paiacha, Elsinore. Among them was a large woman. Dakwish said: "I will eat that woman. She is nice and fat." But Tukupar said: "Do not, my cousin. There are more coming." Dakwish said: "There is a boy. I want to eat him to-night." Tukupar said: "No, there are more coming." Dakwish was angry. He went and killed one of the people and pounded him up with a pestle.

Then one of the chiefs said: "I have lost a boy." Tukupar said: "That is not my fault. I told you to kill Dakwish to-night. surely was Dakwish who did that." Tukupar had told them all to kill Dakwish the first night that he was there. Now all the chiefs told their people to kill Dakwish. They talked how they were to kill him. Then Tukupar stood behind Dakwish, who was sitting with his head bowed. He signed to a man with a heavy war-club of oak (dadabish), and the man hit him on the back of the neck and knocked him down. Then they killed him.

They threw him outside and he turned to rock. He is there still (sic). Two men carried him (sic) to Pakhavkhau, north of Elsinore. There they laid him down, covered him with wood, and burned him. Then one said: "Light the fire while I go to drink." Then the other lit the wood and then he too went to drink. When Dakwish began to burn it thundered. There was a great noise and an explosion. Fire flew about and Dakwish flew home like a star. The men said: "There he is flying! He has gone away!" They were sitting at the spring. Dakwish's liver is now a rock at that place. In this way Dakwish went home.

A. L. Kroeber.

NOTES ON CALIFORNIA FOLK-LORE.1

A YOKUTS CREATION MYTH.

THE following tradition was obtained in 1903 from Jim Herrington, an Indian, then ill and now dead, of the Wükchamni or Wiktsumne tribe of the Yokuts. This tribe lived on the Kaweah River, in the vicinity of the present town of Lemon Cove.

Long ago the whole world was rock and there was neither fire nor light. The coyote (kaiyu) sent his brother, the wolf (ewayet, iweyit), into the mountains, telling him: "Go upward until you come to a large lake, where you will see fire. Then take some of it." The wolf did as ordered by Coyote, and after some fighting obtained part of the fire. From this he made the moon and then the sun, and put them in the sky. Then it was light, and has been so ever since.

The eagle (tsohit, djokhid) kept Coyote at work, and the latter made the panther (wuhushet, wöhöshit) and the wolf help him. Coyote made the springs and streams. He worked very hard to do this. Then he and the eagle made people. They also made deer and elk and antelope and all game animals, and put fish into the water. They gave these animals to the people, who went everywhere and killed the game for their subsistence.

Then Coyote, the wolf, and the panther said: "In time there will be too many people and they will kill us." Now Coyote was sorry that he had helped the eagle make the people. The panther said: "They will kill us if we do not go away." "Then go up," the eagle told him. The panther answered: "I have no feathers, I cannot fly. I cannot go up." "Then go to the mountains," said the eagle. To the wolf he said: "Go to the hills;" and to Coyote: "Go to the plains." The three went where they were told, and have lived there ever since.

George W. Stewart.

VISALIA.

EARTHQUAKES.

All the Indians of California have a name for the earthquake, and most of them personify it. The belief that earthquakes are caused by the movements of a giant who supports the earth, an idea that crops out in many parts of the world, does not seem to be prevalent among them. Earthquake is a man of supernatural power, usually either allied or contrasted to Thunder. Sometimes there are several earthquake brothers. In northwestern California, among the Yurok, Earthquake shakes the earth by his running, just as Thunder,

¹ Communicated as part of the Proceedings of the California Branch of the American Folk-Lore Society.

also imagined to be a man, produces thunder and lightning by running in the sky and opening and shutting his eyes. Earthquake is said by these Indians to have originally lived at the village of Kenek, on the south side of Klamath River, some thirty-five miles from its He was a most successful shinny player, defeating all comers by causing the ground to rise in waves under their feet, so that they stumbled and fell as they ran. He was finally defeated by a visitor who observed that wherever Earthquake himself ran the ground was level and undisturbed, and who, therefore, kept close to him until he succeeded in winning the game. At the present time earthquakes are caused by the tilting of the world. This tilting is produced when the deerskin and jumping dances are not held. When two earthquakes occur in the same year it is a very bad sign, for then the world is far off its level. If the earth should tilt far enough it would slide off altogether. The earthquakes are therefore a warning, which has in the past always been obeyed.

One tradition represents Earthquake as a man travelling northward along the coast to the end of the world. He is followed by Thunder, who wishes to be accepted as his companion. Earthquake at first is doubtful as to Thunder's power, but after the latter has given several exhibitions of rumbling and shaking that almost equal those of Earthquake himself, the two continue the journey together.

A somewhat similar relation between the two powers is found in a Yokuts myth from Tule River, in the south central part of the State. Earthquake and Thunder contend for superiority. Each hides the children of the other, but both find their own and liberate them with a display of power.

A. L. Kroeber.

SAN FRANCISCO.

WATER MONSTERS IN NORTHERN CALIFORNIA.

The Indians of Trinity River, belonging to the Wintun and Chimariko stock, have a belief in a mythical animal known as a "water panther." The animal is said to be two or three times as large as an ordinary panther, and has enormous eyes. These animals are supposed to occur in several places, but never are seen except at times-of-flood. At the present day they do not attack people, but formerly were said to have done so.

On the Klamath River the Shasta Indians have a related belief in a "water-dog." These live in dangerous whirlpools in the river, and appear like huge spotted dogs. They cause the death of persons by drowning. The bodies of those drowned thus are, it is thought, always found covered with spots similar to those of the "water-dog" itself.

Roland B. Dizon.

Digitized by Google

INDIAN OPINIONS OF THE EARTHQUAKE OF APRIL, 1906.

It is the custom of the few Indians of Wintun stock, who now live in Cortina valley, in the western foothills of the Sacramento valley at a point about eighty-five miles nearly due north of San Francisco, to hold each spring a ceremony called Hesi. During an attendance at this ceremony in May, 1906, the following theories concerning the recent great earthquake which affected San Francisco and other parts of the Coast Range region in California were gained from a speech made by the shaman who conducted the ceremony and from discussion by the other Indians assembled.

The world was originally much smaller than at present. As the Indian population in times past increased, the earth was rent and stretched by Coyote Old Man, the southern Wintun culture-hero, in order to make room for the newcomers. In the beginning the surface of the earth was a plain, but with the rendings, of which there have already been four, the present mountains, valleys, and other physiographical features were formed. There is to be another great rending of the earth, in which the mountains are to be razed and the whole surface of the earth is to be made level, like the Wintun abode of the dead. Ouite naturally, the great earthquake which had occurred less than a month previously was connected in the Indian mind with this expected catastrophe, particularly by virtue of the fact that at the time of the ceremony referred to there were small earth tremors felt almost every day, and also owing to the fact that at that particular time there was on Cache Creek, at a point not more than fifteen miles distant, a great landslide which dammed the stream for several days, finally breaking with the weight of accumulated water and doing considerable damage at Rumsey, the nearest town down stream.

There were, however, differences of opinion concerning these seismic disturbances. One of the shamans held that, as the Indians are so nearly extinct, these disturbances were the forerunners of the great levelling which is to transform the world. On the other hand, the old shaman above referred to, who conducted the ceremony on this occasion, held that the Indians are not entirely gone and that the disturbances were the forerunners of another stretching of the earth, this time in order to make room for the ever-increasing white population. He was of the opinion, however, that immediately all the Indians are dead, which will be very soon, according to him, this great catastrophe will totally destroy all things on the earth and render it like the Wintun abode of the dead.

This same difference in opinion was found to exist among many of the Indians assembled at this ceremony, some expressing the belief

that the great levelling or end of the world was at hand, others accepting the explanation given by the old shaman that this was merely another stretching of the earth to make more room. But all seemed to be confident that ultimately there would be a great upheaval and levelling which would obliterate all things at present upon the earth.

S. A. Barrett.

BERKELBY.

LEGEND OF THE TETON SIOUX MEDICINE PIPE.

THE following account of what seems to have been an important tribal ceremony was obtained from Percy Phillips, a young fullblood educated Sioux, living on the Cheyenne reservation, South Dakota. The pipe referred to in the account is said to belong to the Sans Arcs division of the Teton Sioux, and is in the possession of Red-Hair, the keeper. The ceremony lasts about half a day and the singing of the ritual is of about one hour's duration. The ritual is preceded by songs from the medicine-men. The pipe when not in use is kept in a bundle which is about three feet long; the pipe itself being protected by gifts or offerings which have been made to it, then wrapped with buckskin and placed in a bag of woven buffalo hair. The outer wrapper of buffalo hide has been replaced by one of canvas. The ceremony is said to be performed in influential families when a girl first attains the age of womanhood and also when a period of mourning is stopped by a formal feast. This account is merely a fragment, but may lead, it is hoped, to further investigation.

When the Indians were all living together in the east, near a great lake, they were encamped in a large circle. At that time there was supposed to be but one language spoken; and there were chiefs for every tribe, one chief to every band.

One day two young men went out hunting in a mountainous country. At the top of a high table-land they found game. On their way down the hill they saw a woman coming towards them. As they came near to the woman they noticed that she had something in her arms. On approaching still nearer they discovered that she was a fine-looking young woman, carrying a pipe on her left arm. Suddenly one of the young men said: "Let us outrage her." He tempted the other man, who said: "No, it is not well that you should do anything of the sort, for she is of mysterious appearance." When they came closer, both men stopped and obstructed her way. The woman stopped and said: "I heard what you were saying." The tempter urged his fellow, and said: "Let us leap upon her." The other man answered: "No, you must not harm her." The tempter said: "Yes, I will attack her, for there is no one around." The other man said: "You may, but I will stand aside." The woman said: "I do not wish to stir up any strife, since I am on a special errand from the Great Medicine." With this she stepped aside, took the pipe, which was seen to be filled, from her left arm and laid it down upon a buffalo chip, with the stem directly toward the east. Then

she laughed and sat down. The tempter approached her abruptly, threw her prostrate, and as he was on the verge of outraging her there seemed to be a very great rumbling in the heavens, and there came forth from the heavens, as it were, mist which enveloped the place where they lay so that they could not be seen. There they remained for a time, and when the mist lifted there was to be seen only the skeleton of the man, but the woman came away unchanged. The young man who had stood at one side watching was frightened and started to run away, but the woman called him back. As he looked back the woman told him to go to the camp where all the people were and say: "A sacred pipe is coming to you, which will furnish you abundance in the Spirit Land."

The young man went away as fast as he could, and when he came to the place of the chief he delivered his message. Immediately all the chiefs were gathered together, and they erected a tipi large enough to contain a great many people, and they made ready for the coming of the woman with the pipe. As she appeared on the hill-top on her way to the camp, the lightning flashed in every direction about her. So mysterious was her coming that even the dogs were afraid to bark. As the woman drew near, the chiefs gathered in a circle, holding in their midst a red blanket, with a white border; and thus they went forth to meet her. A little distance from the camp the woman stopped, and when the priests came to her they threw down the blanket for her to stand upon. All of the chiefs took hold of the blanket and carried her to the centre of the large tipi especially prepared for her coming.

The woman had with her the large pipe, and when she was set down, she spoke as follows: "This pipe is to be transmitted from generation to generation, and thus it shall be handed down to the end of time." The woman laid the pipe on a buffalo chip. Again she spoke, and said: "There shall be but one nation, and by that nation this pipe must be kept sacred; it must be used in time of war, in time of famine, in time of sickness, in time of need of any sort, as an instrument for preservation. This pipe will be your chief deity. It must be kept by the best chief of the tribe, and must be attended to once a year, by the assemblage of the most upright chiefs. Whenever they open the pipe there must be made tools expressly for handling the fire, a certain stick must be trimmed and handled by virgins or by young men of chastity, expressly for the pipe, a tamper, and a little spoon must be made to take up the fire. The pipe must have a wrapping of wool of the buffalo only. From the first enemy that shall be killed through the power of the pipe an ear shall be cut off and tied to the pipe-stem. The first scalp to be taken shall be treated in the same way. Whenever you are hungry my instructions

must be followed. Ten men shall open the pipe, to plead to the Great Owner of the pipe. Should the man holding the pipe do any wrong there would be a demolition of his whole family. Through the advice of your ten best chiefs the pipe shall be kept by the very best chief of all. As long as the holder shall walk reverently and keep himself in order, the keeping of the pipe shall be hereditary."

As the woman was leaving the tipi she said that she was going to stop four times on the way to the hill, and the priests should smoke the pipe as she was leaving; that the fourth time she should stop she would transform herself. The ten chiefs lighted the pipe, and as they were smoking the woman went away, then stopped and looked back. Again she went on, and looked back. Again she stopped and looked back, and the fourth time she stopped and looked back she turned toward the hill and ran, and she transformed herself into a splendid five-year-old buffalo, then disappeared in the hills.

Now the chiefs assembled and held a council, so as to establish rules regulating the keeping of the pipe. They selected the best chief to hold the pipe. During the ceremony of the pipe he was to relate exactly the story that the woman had told when she brought the pipe to the camp; nor might he deviate from or leave out any of her words. While the chiefs were still in council they secured a wrapper for the pipe, also all the sticks that were necessary for use with the pipe, all made by maidens. The pipe was then raised high aloft in the midst of the council lodge. The pipe was cared for with great reverence. No unclean woman might approach it.

A few days after the pipe had been brought, there was a quarrel within the camp in which two people were killed. In accordance with the woman's command, they cut the ear from one and tied it on the pipe-stem, together with the scalp, and that ear and that scalp are on the pipe to this day. The same sticks that were made by the ancient people, as also the covering of buffalo hair, are still with the ancient pipe, which is said to be nine hundred years old.

This pipe is now kept by an old Sioux chief who lives at the Cheyenne Agency, South Dakota, and who is about ninety-three years old. They say that when he dies he will have been the last man to hold the pipe; that he is to go to the grave with the pipe.

There have been offerings made to this pipe by different tribes, such as bracelets, earrings, rings, arrows, brushes, stones, and various other trinkets being given to the pipe alone, all of which are kept with the pipe. They say that whenever in need or hungry, the buffalo gone, they go to work and call the ten best men in, who go and plead to the pipe, having unwrapped it, and that within from one to three days thereafter they receive all that they pray for. Since the scattering of the tribe, in times of peace the pipe is held as peacemaker,

and hence is sometimes called the "pipe of peace;" but the people call it the "calf pipe," for the woman who brought it transformed herself into a buffalo, and the pipe coming from her must therefore be a calf.

General Custer swore by this pipe that he was not going to fight the Indians any more. But the very next summer he met death, for he disregarded the oath he had made to the pipe. He who swears by the pipe and breaks oath, comes to destruction, and his whole family dies, or sickness comes upon them.

George A. Dorsey.

CHICAGO, ILL.

VOL. XIX. — NO. 75. 22

THE METAWIN SOCIETY OF THE BUNGEES OR SWAMPY INDIANS OF LAKE WINNIPEG.

THE Indians found in the Dominion of Canada, between Norway House and York Factory, as well as those about the shores of Lake Winnipeg, are locally known as Bungees, or Swampy Indians, and are thought to be composed of Saulteaux and Cree, as their speech seems to be a mixture of the dialects of both of these tribes.

The most important of all the religious ceremonies conducted by these Indians many years ago was that of the Metawin, which was usually held in the spring. It belonged to a sort of secret society which had branches or "lodges," from Lake Superior to the far north, the head or original Metawin having been established in very ancient times. The sole aim of its ceremonial rites was to insure long life and success to all who obeyed its behests.

The chief Metawin Society still remains, and although its exact locality is not now known, certain individuals have power to establish subordinate lodges. The first subordinate lodge was established, it is claimed, somewhere in the vicinity of Lake Winnipeg many years ago, and its mysteries were ordained to be performed every alternate year forever. Subsequently this lodge was removed to some place near Lake Superior, and by it power was given to several tribes of Indians to establish branch lodges.

Each lodge had its Master of Ceremonies, a Grand Master of Medicine, as well as minor officers. Each member of the lodge had in his possession a "bag of life," made of the skin of any bird or small animal, such as the owl, mink, beaver, muskrat, and sometimes the snake, but whatever the skin from which it was made, the bag was always highly ornamented with beads or porcupine quills, and contained medicine considered conducive to long life, which was provided by the Grand Master of Medicine.

The structure in which the Metawin was held was built long and narrow, of upright saplings, carefully covered with brush and leaves so that no outsider could peep in and scan its mysteries. The door in all cases faced the rising sun. Down the middle of this structure several poles were planted upright in the ground, to support a cord or rope stretched from one end of the inclosure to the other. On this cord were suspended the offerings of those who had had a successful hunt during the past winter, and of those who had recovered from a dangerous sickness. There were there also the offerings of penitents, with which they hoped to atone for their misdeeds and transgressions during the year. These offerings consisted of various articles, such as pieces of printed calico, clothing, knives, guns, and ammunition.

In the centre of the structure, placed upon the ground, were wooden carvings of the goose, the fox, the duck, and other animals. At the foot of each upright central pole were images of various birds and animals; while at one end of the structure, where the chief men sat, stood an image, made partly of wood and partly of clothing, which represented the god of medicine in human form.

The spectators of the proceedings in the lodge were seated close around the sides of the structure, sufficient space being left between the line of offerings and the assembly for the performance of the religious rites.

When a lodge was to be held, the Grand Master, in giving notice of the meeting, sent by the hands of a trusted messenger a piece of tobacco to each member of the lodge, with the request to meet at a certain time and place to celebrate the Metawin. After the meeting of the members the structure for the ceremonies was erected as above described. This being done, the members formed in line and, with the Grand Master and the Master of Ceremonies at their head, approached the structure on the east side, and then marched around it three times, following the course of the sun. At the end of the third time, the Grand Master halted opposite the entrance and advanced three times, essaying to enter, and three times retreated, singing as follows:—

I approach but fear To be near thy presence. Oh! ah! oh!

As he finished this chant, the Master of Ceremonies with a wand lifted up the covering of the door and the Grand Master entered, followed by all the members. He then chanted the following:—

I have entered. I have entered Long life to gain, long life to gain. Oh! oh! oh! ah!

The members then marched around the inside of the structure three times, each in the costume of his society and each having in his hand his bag of skin containing a magic bead. They then took the seats allotted to them by the Master of Ceremonies, while the Grand Master took a position near the image of the god of medicine, with a drum in his hand. He tapped the drum three times, at each interval repeating the words, "Ne kan, ne kan, kannana, kenana." He then proceeded to address the gathering in somewhat the following strain:—

"The Great Spirit who dwelleth in the heaven of heavens bless you all and send you long life.

"The white-haired man brings with him life, and has given me life, which I give to all my brothers and sisters. Our forefathers

left us this structure to teach our children, and your life depends upon the secrets of your own breasts. Prepare your magic beads and skins of the house of life in order to cast your beads on the sick and dying who may be placed before you to restore to life. Your magic beads shall pierce rocks, the spirits who preside over our secret councils shall bless your efforts to restore health and long life. The path of our ancestors teaching us the use of the countless herbs and roots growing in this, our world, will sing the song of enchantment, when each member will offer with gratitude to his teacher the offerings he may have brought with him to seek and receive long life."

The Grand Master having finished his speech, several others of the leading men addressed the meeting. The tenor of the speeches was about the same as that of the Grand Master, namely, to obey their superiors and use the medicines to be found in the world. The candidates for admission into the secrets of the lodge were seated with the women and children along the sides.

The speeches being ended, the members of the lodge marched around in a sort of jog trot several times, swinging their medicine bags and uttering a monotonous chant; while the drummers stationed at one end of the structure constantly kept up their playing. Suddenly the procession would come to a halt opposite one of the candidates: the Grand Master would whisper something in his ear and then throw his medicine bag at him, whereupon the candidate would drop down as if he had been shot. The members of the lodge would then gather around him in a kneeling posture and blow into his ears and mouth and shake their medicine bags over him, making at the same time a sort of queer rumbling noise. In a short time the candidate would open his eyes and gradually come to life, and in a few minutes was fully recovered. The march was then resumed, and the candidate would take up his medicine bag and follow the procession.

This was repeated over each candidate until all had been initiated. After this ceremony was over, each member took the magic bead out of his bag of life, and, holding it in the palm of his hand, went around showing it to all the company, after which he fell upon his knees and appeared to swallow it. It is claimed that this bead was then drawn in a supernatural manner from the body of the performer and replaced in the bag unknown to him. After the rite had been gone through, the various offerings contributed were handed to the newly initiated candidates, who, in their turn, distributed them among the other members of the society. This being done, the members again marched around in a half trot, and pointed their medicine bags occasionally at each other. The person pointed at immediately

fell down as if struck by lightning, but soon recovered and got up and followed the others. On some occasions one seemed as if badly wounded and unable to get up. In such a case the others gathered around him and, with much ceremony, made a show of extracting a bead from his body. Sometimes a bag would be pointed at some one's knee, when he would instantly become lame, and with great difficulty hobble after the procession, but would gradually get better and finally resume his natural jog trot.

Many women were employed cooking outside, while others were engaged in looking after the nets, which were set in the river for sturgeon. Several dishes of dog-broth and dog-meat, as well as sturgeon, were set before the wooden images in the lodge house. These edibles were devoured by the society members when the rites were concluded.

S. C. Simms.

MYTHS OF THE BUNGEES OR SWAMPY INDIANS OF LAKE WINNIPEG.

The chief divinities of the Indians are two—Gitchi Manitou, the good spirit, and Matche Manitou, the evil spirit. It was Gitchi Manitou who revealed the mysterious secrets of the Metawin to man shortly after his creation, about the time that the first pair had grand-children born to them, and before death entered into the world.

At that time there lived two powerful snakes, the rattlesnake and the natawa, which had existed from the beginning of the world. They lived together in harmony for many years, but at length the rattlesnake grew jealous of the powerful and deadly natawa, which jealousy so increased that the rattlesnake finally challenged the natawa to see, by inflicting a bite on mankind, which of them possessed the most deadly poison. The natawa demurred at first to this proposal, being unwilling to disturb the peace and harmony that existed in the world, but from day to day the rattlesnake so taunted the natawa with cowardice, that at last the latter consented to accept the challenge.

At that period there lived two powerful chiefs near to each other, who were on terms of great intimacy. They had each a grown-up son, and the two young men often hunted in the forest together. During one of their excursions, the rattlesnake and the natawa way-laid them for the purpose of inflicting wounds on them to see which of their poisons was the most deadly. The young men, unconscious of danger, passed the thicket where the two snakes were in ambush, when suddenly the reptiles sprang upon them and bit them. The young man who was bitten by the natawa instantly dropped dead from the effect of the poison, but the other one was able to reach his father's tent. Here a noted medicine-man applied a powerful antidote to the wound and the youth recovered in a few days.

After the deed was done the natawa, who was grieved and enraged at the rattlesnake by whose guile and temptation he had been instrumental in bringing death and sorrow to mankind, said: "Brother, you have been the cause of bringing death and misery to mankind by your envious and evil designs, therefore you shall never after this have the power to approach man without a warning. From this time you shall ever have a rattle in your tail to warn every one who approaches you of your presence, and the people of the earth shall pursue you to death."

The old chief, whose son had died of the poisonous bite, brought the body home, and with his tribe performed the burial ceremony; and every day afterwards repaired to the grave of his beloved son and bitterly mourned his loss.

The friends of the old man endeavored to console him in his grief, but without effect; he would not even speak to them. One day, while visiting the grave, he saw an enormous snake, striped with various colors like a rainbow, arising out of the earth, who thus addressed him: "Old man of the plain, I command you to appear at this spot on the third day following this, and you must implicitly follow my directions and obey my commands. There shall appear to you a snake on this very same spot; he will be sent by the gods. You will elevate the serpent three times by the horns, and at each time you elevate him, you will repeat these words of adoration, 'Ne kan, ne kan, kan na ka, ka na, oh! oh! oh!' Immediately after you have performed this, there shall appear a Manitou of your race, who will teach you the ceremony of the Metawin or tent of life, and reveal to you the mysterious rites which come from the happy hunting-ground, and from the centre of the earth, and from the depths of the waters. The spirits take pity on your sorrow and will help you if you obey them. Adieu, my son; you will point to the centre of the heavens, the centre of the earth, and to the four abodes of the spirits with your pipestem, whilst I glide down the perpendicular rock of our abode." At that instant the snake disappeared downwards with a tremendous hissing sound, caused by the rapidity of his de-

According to the instructions of the great snake, the old man repaired to the grave of his son on the third day, and after presenting his pipestem to the centre of the sky, the earth, and the four winds, made the offering of the dead, then sat down facing the body of his son, who was placed on the grave in a sitting posture with his face toward the east. While sitting there, the old chief heard a rumbling noise and an enormous serpent appeared before him having two horns, and two rows of large teeth within his jaws. The serpent twisted itself into a coil around the grave. The old chief arose from his seat and took the serpent by the horns and elevated it three times, and at each time repeating these words: "Ne kan, kan na ka, ka na." At the third time the serpent changed its shape into that of a venerable old man having long white hair and holding a rod in his hand, together with the bag of life, made of the skin of the deadly natawa and containing the magic bead, who thus addressed the old chief: "I have come to comfort and console you for the death of your son. The spirits of the earth, wind, and waters have seen your sorrow, and I am sent to your race to show you the way of life, which you will teach to your children, and which shall continue to the end of time. Now, therefore, light your pipe, and with its stem point to the sky, the abode of the Great Spirit, who shall give you life; then point to the abode of the spirits of the centre of the earth, who will

teach you the virtues of all herbs, then to the four winds, which will protect you and give you power and success."

After the old chief had completed these ceremonies with his pipestem, he offered his visitor the pipe, but the old man raised his rod and touched the mouthpiece, when immediately was heard the tapping of a drum. After the mysterious sound had been repeated three times the old man said: "Ne kanis, ne kanis, kan nah, nah kan nah." He then chanted the following:—

> I come from the East Where the long tent does rest. The Great Spirit does say Perform these rites always.

After chanting this song for some time the old man sat down near the old chief and taught him the ceremonies and rites of the long tent of life, which occupied some days. It is said by the Indians that the moon changed once during the time that the old chief was being told all the secrets of the tent of life.

After the old chief had been fully instructed, his preceptor said: "I will bless you with long life and you shall have more sons, but forget not my instructions. I leave you this bag of natawa skin with the magic bead and this rod. Beware, pollute not my tent of life. Adieu, my son, I go home, but I shall hear you when you chant the mysteries I have taught you." Saying this, the white-haired spirit visitor vanished from the gaze of the old chief, who saw him no more.

After some months, when the mourning for his son was over, and after celebrating a feast with his tribe, the old chief commanded that all the males should purify themselves and assist in building the long tent of life. During the evenings he employed himself in teaching the males of his tribe to sing the mysteries imparted to him by his spiritual teacher; and after having succeeded in giving them sufficient knowledge in all the rites and ceremonies pertaining to the tent of life, he appointed the various officers of the tent, but reserved to himself the position of "Grand Master." During this work, which took several years to accomplish, the old chief was gladdened by having a son born to him, the very image of the one who had died from the sting of the natawa.

The religion of these Indians is not monotheistic by any means. They have, as already stated, two chief spirits to worship, and they have many lesser ones; for almost everything in nature, both animate and inanimate is, according to their belief, endowed with a spirit, which has influence over the life of the Indians. According to their beliefs, the Great or Good Spirit, Gitchi Manitou, is the supreme ruler of all things, even over the Evil Spirit, but is more

particularly the tutelar deity of the white man. Besides this, he is the personification of goodness itself, and is incapable of doing harm to any one, except in the way of punishing offenders. Therefore the Indians think that there is really no necessity to propitiate the favor of such a being, as he is one from whom they have nothing to fear. But Matche Manitou, the Evil Spirit, is the object to be dreaded, and the one whose favors they should endeavor to obtain. But he is not so malignant as he is often represented; for by repeated supplications and worthy offerings he can be induced to do a kindly act.

The next deity of importance in the belief of this people is Weese-ke-jak, a sort of foreman god, whose duty appears to have been to superintend and direct the work of creation and oversee things in general afterwards. Before the creation, the world was a wide waste of water, without any inhabitants, except a few geese, which from some unknown parts paid occasional visits.

Weese-ke-jak found upon questioning them that they came from a country far away in the distant south, where there was plenty of land. Weese-ke-jak lost no time in making a bargain with the geese, that they would bring him a sample of earth on their next visit, which they did.

With the earth thus brought to him, Weese-ke-jak made the world, which he adorned with grass, trees, and herbs. This was followed by the creation of all the animals, reptiles, fowls, and fish. At that time there was a great scarcity of light upon the earth, the sun being only an occasional visitor to this world. Anxious to keep the sun from wandering away very far, Weese-ke-jak constructed an enormous trap to catch the sun. This accomplished the desired end, for the very next time the sun came near the earth he was caught in the trap. In vain the sun struggled to get free, for the cords by which he was held were too strong for him. The near proximity of the sun to the earth caused such a heat that everything was in danger of being burned. Therefore Weese-ke-jak concluded to make some sort of a compromise with the sun, before he would consent to give him his liberty.

After a long interview between Weese-ke-jak and the spirit of the sun, whose name was Ane-ne-ke, it was stipulated that the sun was only to come near the outer edges of the earth in the mornings and evenings, and during the day to keep farther away, just near enough to warm the earth without scorching it. On the other hand, Keewa-tin, the spirit of the north wind, was ordered by Weese-ke-jak to keep at a respectful distance from the earth when the days were long, so as not to counteract the effects of the beneficial warmth of the sun; but during the short days of the year Kee-wa-tin was per-

mitted to blow upon the earth and bring snow and ice in its train, so that the bears, frogs, and reptiles might enjoy their winter sleep without molestation.

On these conditions, mutually agreed upon, the sun was to get his liberty.

But now another difficulty presented itself. The sun had not the power to unloose the band by which he was held, and the heat emanating from it prevented either Weese-ke-jak or any of his creations from approaching the sun to cut the band and set him free. Weese-ke-jak issued a proclamation that any one that would set the sun free would receive particular favor from him. The beaver at that time was rather an insignificant creature, having only a few small teeth in his head, and being covered with bristly hair like a hog, his tail being only a small stump about two or three inches long. He was not much thought of by the rest of the animal world, nevertheless he had a great deal of courage, for he offered his services to release the sun. At first Weese-ke-jak looked upon the beaver with misgivings, but being assured by the beaver that he would perform the task, he was permitted to try. He succeeded in gnawing through the cords that held the sun before being quite roasted alive. The cords being severed, the sun rose from the earth like a vast balloon.

When the beaver presented himself to Weese-ke-jak on his return, he was a pitiful sight, his teeth were burned away so that only two or three blackened stumps remained, his hair was burned off, leaving only his blackened skin. Weese-ke-jak, in gratitude for his deliverance from the burning rays of the sun, rewarded the beaver in a handsome manner. He clothed him with a beautiful soft coat of fur, which was the envy of all the other animals, and to compensate him for the loss of his teeth he furnished him with a new set, long and sharp, admirably fitted to cut down trees for building purposes. In order, however, that it should be kept in remembrance whence he derived these favors, his teeth were made of a brown color, as if they had been scorched by the fire. This is how the beaver came by his hatchet-like teeth and furry coat.

Weese-ke-jak, having thus settled with the sun regarding the general temperature of the earth, now proceeded to make man, and in order that man might be strong he concluded to make him of stone. Having selected a rock that suited his purpose, he spent many days in hewing out the figure he wished to make, the stone being very hard and his tools none of the best. After working a a long time, however, he managed to get the figure of a man that suited his taste. Weese-ke-jak was so proud of his workmanship that, after setting his man of stone upon his feet and before putting

life into him, he walked back a considerable distance to see how his man would look from a remote point of view. When he had thus reached a goodly distance from the object of his admiration, he stood gazing for a long time in silent contemplation and satisfaction with the complete job he had accomplished. But while thus employed a malicious bear happened to peep out of his hole and espied the figure. Filled with envy he rushed up to the figure, and began to rub viciously against it. The consequence was that before Weese-ke-jak could interfere the bear had knocked his man over, and the figure, falling upon the hard rock, broke in many fragments.

Weese-ke-jak was terribly enraged at this deplorable accident by which his great work was destroyed. For a time he could neither eat nor sleep, being so much grieved at the disaster to the object of his many months of hard labor.

However, he determined to make another attempt to form a man, but concluded not to spend so much time over the work again. He set to work to make one of clay, and in a little time had one nicely made, having it in a secluded place to dry in the sun. This being done satisfactorily, he forthwith endowed the figure with life. But the Indians still lament the accident by which the man of stone was destroyed; as had Weese-ke-jak succeeded in putting life in the man of stone, human beings would have been far stronger than they are now.

In process of time Weese-ke-jak found that he had an unruly family to deal with. All the creatures of his creation began to commit depredations upon each other. Loud complaints were made against the fox because he attacked the birds and killed them, the fish complained against the otter for the same reason, while the bear set up a dismal groaning because the winter was so long that he could get no berries to eat. But the greatest complaints were made against man, because he ate everything that came his way: animals, fowl, fish, and berries were all devoured by this monster of creation. The clamor became so great that Weese-ke-jak determined to call a general council, to see whether he could not in some manner come to an agreement by which all these grievances would be remedied. Accordingly a general proclamation was made summoning all the spirits of the various living creatures before him at a certain date. When the time arrived there was a great mixed multitude assembled, which proved to be very unruly and unmanageable. The noise and confusion was something terrible, and Weese-ke-jak with all his skill could not control it. In vain he tried to get the crowd to keep still and listen to him; there was no end to the continual noise they were making. The noisest one in the crowd was the frog, who in spite of all that could be done, kept up an incessant chattering and croaking. Weese-ke-jak finally lost his temper, and, becoming enraged at the rudeness of the frog, he seized a lot of glue-like substance and dashed it over the frog's mouth, in the hope of stopping his croaking forever. But this was of no avail; the frog blew the sticky subtance out of his mouth, but a part of it remained about the corner of his mouth, which accounts for the white streak around a frog's mouth to the present day. Weese-ke-jak could do nothing to allay the tumult of this convention, and therefore dismissed the creatures assembled, vowing vengeance on them all.

The next exploit of Weese-ke-jak was to build an immense canoe, into which he took a pair of every kind of living creature, intending to drown all the rest. Accordingly when he had taken on board those that were to escape destruction, forthwith the whole earth sunk beneath the water, causing the death of all living creatures with the exception of those who were with Weese-ke-jak in the canoe.

Weese-ke-jak with his living freight went cruising about on the waste of waters for a long period, until at last he began to get tired of that kind of life, and determined to make a new earth. He thereupon commissioned the otter to go down into the waters and bring up some mud from the bottom, wherewith to make a new earth. But when the otter got back into his native element, he never returned. After waiting a considerable time, Weese-ke-jak sent the muskrat down for the mud. At that time the tail of the muskrat was very short and insignificant, being only a round knot. The muskrat went down as directed and gathered a goodly amount of mud, and straightway came to the surface again; but when Weese-ke-jak put forth his hand to take the mud, the muskrat made a swift turn and dived under the water. Weese-ke-jak tried to seize hold of the muskrat, but only succeeded in catching his stump of a tail, which stretched through his hand, and the muskrat succeeded in getting away. Since that time the muskrat has had a long, thin tail, which is neither useful nor ornamental. Weese-ke-jak, being thwarted twice, was highly indignant and threatened vengeance against the otter and muskrat.

The beaver was next asked to go and get some mud. Accordingly the beaver went down and brought up a quantity of mud which he tendered Weese-ke-jak, who was quite delighted with the good manners of the beaver. With the mud he straightway made a new earth, nor did he forget the beaver for his services; for instead of the stump of a tail he formerly had, he received a broad, flat tail like a trowel, with which he would be able to plaster his house. Thus the beaver, for his accommodating nature, received teeth sharp as an axe for cutting down trees wherewith to build his house, and a tail with which he could plaster it.

S. C. Simms.

THE THREE WISHES: A QUAINT LEGEND OF THE CANADIAN HABITANTS.

THERE are in some of the Canadian-French folk tales a simplicity and unconsciousness of daring the beliefs and conventions that take one's breath away. We see no impropriety in records of the visits of Greek and Roman gods to the people of our planet, as in the myth of Philemon and Baucis, but when the heavens of our own faith draw into close relation with the earth, the effect is a trifle startling. Yet the habitant sees nothing strange or irreverent in his folk-lore, and, after all, the impression produced by it depends on mental habit and the point of view. The familiar introduction of the Deity as a character in stories of French Canada implies no irreverence. It is common to all unschooled people, especially to those who worship the Virgin as the highest of the heavenly powers, Christ as the next important, and the Creator as even less of consequence than the interceding saints. Hence, one must read this story with a mind as free as possible from local or creed bias. It is a tale of a shepherd's wishes, told by rustics of the old dominion that borders the St. Lawrence below Quebec; and here it is: -

On one of their visits to the world, to see how mankind was faring, God and St. Peter reached Canada. They were in disguise, and as they walked together beside the St. Lawrence they came upon a shepherd, tending a flock on one of the rocky hillsides. He seemed an honest, faithful lad, and they questioned him curiously as to his way of life, and his hopes and aims. He confessed, in answer to their inquiries, that he wished but three things.

Pleased to find a man who was so near content in the earth he had so filled with good and beauty, the Deity exclaimed, "Name them. They shall be yours."

"I hardly think so," replied the shepherd, "for no man could give me what I want."

"Yet, name them," insisted God.

"Well, then: a pipe that shall always be full when I want a smoke; a set of dice that shall always win for me when I gamble; and a bag that anything I want will jump into, and stay as long as I please."

"Your wishes are granted," said God.

"No, no!" cried St. Peter. "The fellow should wish for heaven, and more faith."

"His wish is granted," repeated God decisively, and St. Peter walked on, grumbling.

The perplexity in which the shepherd looked after the retreating

figures was increased tenfold when, on glancing down, he found, on the earth at his feet, a large pipe filled with tobacco, a box of dice, and a leather bag like a small valise. He had seen no such things in the hands of the visitors, and they certainly had not been there before. Cautiously, for these might be witch gifts, he examined the objects. They did not burn his fingers. He pulled out his flint and steel, and struck a light for the pipe. Ha! Never in his life had he smoked such tobacco. It was a divine weed, indeed! And the miracle of it! The tobacco burned, yet it did not waste; the pipe remained full!

That evening the shepherd went to the nearest village and tried his new dice. They won for him at every throw, so that he left for home with his fingers playing pleasantly about a pocketful of small coin. — enough to buy several glasses of spirits. His successes on that night started him on a career of such moderate dissipation as a little French village could afford; he smoked all day, and he was at the gaming-table every evening. Many heads were shaken, for it was feared that Pierre was coming to an evil end. There was one, however, who watched his lapse into ways of sin with delight. It was the Devil. When the shepherd's conduct had become almost a scandal to the neighborhood, Satan made bold to present himself. and ask that their relations might be more intimate and mutually profitable. Though startled by this proposition, the rustic did not lose his head. After a long stare at the stranger, which comprised his spiked tail and his cloven hoof, Pierre raised a whoop of exultation, and shouted, "I wish the Devil into the bag!"

There was no help for it. In went his wicked majesty, horns, hoof, and tail, bellowing vainly his protest and astonishment. Closing the bag with a snap, the countryman caught it up, ran to the blacksmith shop, rousing his friends along the way with joyful cries of, "I've caught the Devil! I've caught the Devil!" and, placing the bag on the anvil, he and the smith pounded it with hammers till the Evil One was beaten out as flat as a pancake. This proceeding was to the joy of the whole public, and it was admitted that the shepherd's wrong-doing had produced only the best results.

Charles M. Skinner.

BROOKLYN, N. Y.

RECORD OF EUROPEAN FOLK-LORE IN AMERICA.

ARAUCANIAN INDIANS. See Märchen.

ARGENTINE. See Märchen.

BIBLIOGRAPHY. In the excellent "Catalogue of English and American Chap-Books and Broadside Ballads in Harvard College Library" (Cambridge, 1905, pp. 171), forming No. 56 of the Bibliographical Contributions edited by William Coolidge Lane, appear many titles of interest to the student of European folk-lore in America. Section IX (pp. 26-36) is concerned with "Legendary Romances, Fairy Stories, and Folk-Tales in Prose," and Section XI (pp. 37-66) with "Metrical Tales and other Verse." Sections XII-XVII treat, respectively, of Song Books; Jest Books, Humorous Fiction, Riddles, etc.; Humorous Metrical Tales, etc.; Dream Books, Fortune-Telling, and Legerdemain; Demonology and Witchcraft; Sections XVIII-XXII are devoted to Crime and Prophecies. Criminals, and the Miscellaneous Section, XXIII, deals with Social Satire, Chap-Books on Matrimony, Manners and Customs, Proverbs, etc. There is an index of subjects and titles; also one of publishers. The titles recorded number 2461. The only American places of publication appear to be Boston, Mass. (with 44 titles), Dedham, Mass. (one title), Philadelphia, Pa. (5 titles), Salem, Mass. (one title), Worcester, Mass. (one title). Among the titles of songs cited in this bibliography are: Barbadoes Bells, General How's Victory over the Rebels at Boston, Canadian Boat Song, General Wolfe's Dying Words, or The Conquest of Quebeck, A New Song on the Battle of Crown-Point, A New Song on the Taking of the Havanna, The British Heroe's Valour Display'd in Taking the Town of Montreal, etc. An interesting character is Jack Mansong, "Three-Fingered Jack," "the famous negro robber and terror of Jamaica." This Bibliography will be of great value to all folk-lorists. — In the "Bulletin of the New York Public Library" for July, 1906 (vol. x, pp. 358-367) appears a "List of Works relating to Gipsies." Apparently there are but two titles which specifically concern the Gypsies of America: I. Groome, F. H. Brazilian and Shetland Gypsies. Journ. Gypsy-Lore Soc. vol. i (1889), pp. 232-235. 2. Metz, Julius. I am a Gypsy pretty maid. The words by a lady of New York. The music composed by Julius Metz, N. Y., 1839, pp. 6. - An important bibliographical item for French Canada may also be chronicled here. As a supplementary volume (Ottawa, 1905, pp. 175) to the "Proc. and Trans. of the Royal Society of Canada" for 1904 (vol. x, sec. ser.), N. E. Dionne publishes an "Inventaire chronologique des livres, brochures, journaux et revues publiés dans la Province de Québec de 1764 à 1904," embracing 3092 titles besides a supplementary list (800 titles),—"Inventaire chronologique des journaux et revues publiés en langue française dans la Province de Québec de 1764 à 1905." Among the titles are many of interest to the folk-lorist.

Professor Karl Knortz's "Zur Amerikanischen Volks-English. kunde" (Tübingen, 1905, pp. 73) contains many items of current American folk-lore: Superstitions of Vassar College girls (pp. 4-5), dream-lore (pp. 8-10), superstitions of actors (pp. 11-13 — "the 13 superstition in particular"), astrology (pp. 15-20), fortune-telling, "divine healing," prophesying (pp. 20-24), rattlesnake oil (pp. 25-27), madstones (pp. 32-34), witches and spirits (pp. 35-47), the prophetess of Jonesboro', Me., Nell Hilton (pp. 47-54) and her sayings and doings, "chestnut" (p. 66), thieves' jargon (pp. 66, 67), soldier's slang (p. 70), proverbial and colloquial sayings (pp. 72, 73). The derivation (p. 64) of cocktail ("according to an old Mexican legend") from the Aztec xochitl can have no standing. Some other interpretations are likewise very doubtful. The same author's "Was ist Volkskunde und wie studiert man dieselbe?" (Jena, 1906, pp. 211) appears in its third edition. It has not a little relating to the folk-lore of the English stock in America; "Uncle Sam" (pp. 36-39), "lynch law" (pp. 42-44), tar-and-feathering, "white-caps," etc. (pp. 44-48), berry-picking and lumbering (pp. 60-65), "moonshiners" (pp. 65-67), "mascot" (pp. 71-75), Congo-dances in New Orleans (pp. 82-85), picnics and barbecues (pp. 101-105), cake-walk (pp. 106-107), the Tunkers of North Dakota (pp. 129-136), "Holy Ghosters" (pp. 137-142), Los Hermanos Penitentes of New Mexico (pp. 145-150). pages 158-164 is given a list of omens and proverbial ideas of all sorts "widespread in America," and on page 164 a few superstitions of American bicyclists. On pages 189-192 is given a fable in the Jamaica negro dialect. Pages 202, 203 contain a list of American slang terms and their equivalents in the German of Berlin. this we learn that "Great Scott!"="Heil'jer Bimbam!" "What are you giving us?" "So blau!" "He's all right!"="Er is uff'n Damm!" "Come off!" "Nu aber 'raus!" - To the Report of the "Internationales Amerikanisten-Kongress, Vierzehnte Tagung 1904" (Stuttgart, 1906), Jonckheer L. C. van Pauhuys contributes (pp. 695-699) a brief paper entitled "A European Custom of Pagan Times brought over to America (Halloween at Chicago)," embodying the author's view of the festivity in 1902, with references to the literature of the subject, comparative notes, etc.

GERMAN. Professor Julius Goebel's "Das Deutschtum in den Vereinigten Staaten von Nord-Amerika" (München, 1904, pp. 90) has some notes on the folk-life of the early "Pennsylvania Germans," their dialect, etc. — Professor Karl Knortz's "Zur Amerikanischen Volkskunde" (Tübingen, 1905, pp. 73) contains some items relating to the "Pennsylvania Germans." At pages 17-20 is cited, from Wollemweber's "Gemälde aus dem pennsylvanischen Volksleben" (Phila., 1869), the dialect expression of folk-lore concerning the months of birth. On pages 64-65 are given mottoes from beer steins among the Germans of New York.

MÄRCHEN. To the Report of the Fourteenth International Congress of Americanists at Stuttgart 1904 (just published, Stuttgart, 1906), Dr. Robert Lehmann-Nitsche contributes (pp. 681-694) an article on "Europäische Märchen unter den argentinischen Araukanern." The texts are given of 6 tales of the Araucanian Indians of the Argentine, which indicate partly, or wholly, European origins.

SPANISH (MEXICAN). In "Harper's Magazine" for November, 1906 (vol. cxiii, pp 876-884), Mr. Thomas A. Janvier continues his "Legends of the City of Mexico," giving English renderings of "The Legend of the Mulata de Córdoba" (story of a beautiful woman in league with the devil, who escaped the Inquisition), "The Legend of the Calle de la Joya" (story of a faithless wife), "The Legend of the Calle de los Parados" (tale of two dead lovers who stand on parade), "The Legend of the Mujer Herrada" (tale of the woman who was shod like a mule), "The Legend of the Calle de la Cruz Verde" (tale of the green-cross love-token), "The Legend of La Llorona" (tale of the wailing woman).

A. F. C.

VOL. XIX. - NO. 75 23

NOTES AND QUERIES

CREE AND OJIBWA LITERARY TERMS.—The following list contains a number of words in the Cree and Ojibwa (also Nipissing) languages of the Algonquian stock relating to literary composition, etc. Some of these are old native terms, others have grown up more or less under the influence of missionaries and other white men:—

Awanokijewewin (Cree). Parable. Literally, "covered word,"—from akwanokijowew, "he speaks with covered words (in parables)." The chief components are akwan, "covered, hidden," and kijowew, "he speaks." See Awetshigan.

Atayokkan (Cree). Tale, fable. Lacombe says that the Indians call by the same name "les génies fabuleux, ce qu'on pourrait appeler les dieux des Indiens." The word for tale-telling is atayokkewin, the verb corresponding, atayokkew, "to tell tales, fables." The ultimate radical, according to Lacombe, is att, "mettre dans une autre position, charger de place, refaire de nouveau."

Atayokkew (Cree). To tell a story, a fable.

Atayokkewin (Cree). The action of telling tales; story-telling.

Atisôkan (Ojibwa, Nipissing). Tale, legend, fable. Name applied to the legends, stories, etc., of Indian mythology. The word for "tale-telling" is atisôkewin; for "story-teller," atisôkewinini. Cree âtayokkan is the same word. See Âtayokkan.

Atisôke (Ojibwa, Nipissing). To recite, tell a story, etc.

Atisokewin (Ojibwa, Nipissing). Story-telling, recital.

Atisôkewinini (Ojibwa, Nipissing). Story-teller, narrator, reciter, raconteur. From atisôke, "to tell a story," and inini, "man."

Atshimowin (Cree). Story, tale. Formed with abstract suffix -win from atshimow, "to tell, relate." The ultimate radical, according to Lacombe, is att, from which comes also atayokkan (q. v.).

Awetshigan (Cree, Ojibwa, Nipissing). Parable, comparison. This is the word used by Protestant missionaries to translate "parable" in the New Testament. The "Ojebway Gospel of St. Matthew," published at Toronto in 1897, has (xiii, 3), "Pakahnuk dush menahwah ahwachegun, oge pahgedenahmahwaun,"—"another parable spake he unto them." Lacombe defines awetchigan as "chose, à l'aide de laquelle on découvre une autre chose." The corresponding verb in Ojibwa is nind awatshige, "I make it resemble something." The radical is âwe, "to begin to recognize or understand." Lacombe himself prefers as a rendering of "parable" in the Cree language awetchikewanokijwewin (q. v.), or awettâwin (q. v.).

Awettawin (Cree). Parable. Formed from the same radical as awet-shigan (q. v.) with suffix -win.

Awetshikewakwanokijwewin (Cree). Parable. Contains the radicals of both akwanokijewewin (q. v.) and awetshigan (q. v.). This word is preferred by Lacombe to awetshigan, which seems to be the term employed by the Protestant missionaries.

Aweyittamowin (Cree). Parable, comparison. From aweyittam, "to half-recognize a thing," and the suffix -win. The ultime radical is &we. See Awetshigan.

Esa (Cree). Once upon a time.

Inatshimowin (Ojibwa). Story, narration. The verb corresponding is inatshimo, "to tell something in a certain manner (so, thus)." The first component is in, "so, in a certain manner, thus." A story is something told "so." See Atshimowin.

Mewisha (Ojibwa, Nipissing). Once upon a time, formerly, long ago. Also mewinsha, me'nwisha, etc.

Pinatshimowin (Ojibwa). Defined by Baraga as "modest, decent narration or tale." The first component is pin, "clean, pure." The verb corresponding is pinatshimo, "to tell something decently." Pin signifies "pure, clean," in both the physical and the moral sense. The word for a dirty, smutty tale is winatshimowin (q. v.). See Atshimowin.

Tibadjimowin (Ojibwa). Tale, narrative. With suffix -win, from tibadjimo, "to tell, narrate." Identical with word next following.

Tipatchimowin (Cree). Tale, narration. The verb corresponding is tipatchimow, "to tell, tell the news, tell a story," etc. The ultimate radical, according to Lacombe, is tip, "mesurer, régler sur, payer."

Winatshimowin (Ojibwa). Defined by Baraga as "filthy story, indecent narration or discourse." The verb corresponding is winatshimo, "to tell a dirty story," etc. The first component is win, "dirty, filthy," in both the physical and the moral sense. The word for a decent tale is pinatshimowin (q. v.). See Atshimowin.

Yākki (Cree). Once upon a time. Used in telling a story, or narrating things not seen by the speaker. For example: "Yākki ot ayattay peyak ayisiyiniw," i. e. "Once upon a time there was a man."

The authorities for these terms are: Lacombe, Dictionnaire de la langue des Cris (Montréal, 1874); Baraga, Dictionary of the Otchipwé Language (Montreal, 1878); Cuoq, Lexique de la langue Algonquine (Montréal, 1886).

Alexander F. Chamberlain,

BLOOD-ROOT "CHOCOLATE."—The following item from the "Bangor News" appeared in the "Boston Globe," Sunday, October 28, 1906:—

"Unless one has lived long and travelled far in Maine he is not able to speak with any show of authority as to how widespread any custom is among the American people. Though special students and antiquarians have devoted their lives to the unearthing of ancient Maine customs and more ancient New England customs, the total amount of fact collected, as compared with the amount of fact that is still unpublished, is very small.

"Reading Thoreau's delightful 'Maine Woods' for the dozenth time, the writer lingered long over the account of the different kinds of 'tea' which were prepared and taken in the woods camps, and the reading naturally suggested the old and restricted habit which Maine residents had of digging up and cleansing and drying the pulpy rootstalks of the common bloodroot, and then macerating them in hot water and adding sugar and

milk in proper proportions, and drinking the puckery and highly colored compound under the belief that it was a substitute for cocoa or 'chocolate,' as the users of the beverage called it.

"As memory runs back to those old days, not a few Maine families had a regular day for digging this 'chocolate' every autumn, a day when nearly the entire family went forth to the mucky and moist lands adjacent to sluggish streams and pulled up and cleansed the bloodroot rootstalks and carried the vegetable trophies home to be used as wanted.

"As for the drink itself, the taste was not unpleasant. It was made as thick as porridge with the starch taken from the ruddy roots, and the color of the compound was a decided pink, in spite of the addition of milk. The taste was decidedly astringent, not so pronounced as a strong decoction of hemlock bark, of course, though the general effect was obviously hemlocky.

"One wonders if anybody drinks bloodroot 'chocolate' in these days, and if so, whether or not the habit is gaining. So far as known, no ill effects followed overdoses of the drink, and the chances are that the preparation was nourishing to a certain extent, on account of the starch held in the dry roots. There is plenty of bloodroot growing in all parts of Maine to-day. At the season when the plants are in blossom they present a very pretty picture with the dainty and cleanly stars gemming the dull expanse of meadowland. In fact, the newer generation of florists are advertising bloodroot as a plant to be used in the flower-garden. Peter Henderson and one or two other reliable florists enlarge upon the merits of bloodroot for fall planting and make it a feature.

"But how about bloodroot 'chocolate?' Who is there that has tasted the drink? In what parts of Maine is the custom most widely in vogue? Is the habit gaining or otherwise? Who among the curious readers of this paper can give the desired information?"

VARIETY IN SPELLING. — The "Boston Globe" of July 29, 1906, has the following item, which is of interest as showing the great variety in the spelling of some of our place-names, especially by foreigners:—

"Cochituate spelled 163 Different Ways. Exactly 163 different spellings of Cochituate have come into the post-office of that name, and have been collected by the regular carrier, Warren Valentine, within the past three years. Most of them are phonetic, and were written by foreigners. One, however, 'Cotitchuate or Wailing,' was sent from South Framingham, which is only five miles away. The list follows: Cughituate, Cohhituate, Cochitouet, Coututuate stashon, Cochihishe, Chachituate, Cocutucuate stashon, Cocht, Cochutuate, Co-Chiuhituate, Cocucuite, Chokituate, Cochetouate, Cachuaiscite, Cochetouate, Chuotuate, Chuotuatic, Costituate, Cotchituat, Cochiculate, Couhateuate, Coghituate, Cochetercere, Koutsitouate, Cohucate, Cochituate, Cochituate, Cochicuate, Cochicuate, Cochicuate, Cochituate, Cochicuate, Cochituate, Cochicuate, Cochituate, Cochituat

citute, Cochitueets, Cuochituate, Cochietuate, Cochitwater, Cochute, Cochituah, Colicherate, Chochitute, Chochituate, Chochicuate, Chochicuate, Chochictuate, Choticuate, Choucituate, Cochusade, Cochuterat, Cochituats, Cochicuate, Cochituale, Cockiuate, Cochitate, Cochitate nate, Cochituch, Cochictuate, Cochitchuate, Cochittuate, Cochutiate, Cochichutie, Cochowate, Cocheseate, Cockituati, Cochiuate, Cocituate, Cochituate, Cochitawitt, Coashtuate, Cocuatuate, Cochiyuate, Cochituate, Crochituate, Codrituate, Cosituate, Cohituate, Chatiate, Coblituate, Cotcituet, Cochiheorte, Cotichuhwait, Cochhittiak, Gochituate, Cohatuate, Chitchwate, Cochiatute, Kerchiweight, Cartrituate, Cotchichuate, Sciotchituate, Cochotaute, Katichuate, Cocketriute, Cochicutate, Coucichuate, Cochiuchate, Whituate, Colchister, Kocituate, Cochetube, Cochtioute, Colchitwate. Chuchetts, Cauchauate, Cachituate, Cachitua, Cachitwate, Carlituate, Cashituate, Chohictate, Cotchiett, Cotichoate, Gotitchuate or Wailing. Cotrito, Coticuate, Cotichawait, Cotichuate, Corchituate, Corchuote, Cotitcuate, Cochatiuate, Ccituate, Coachituete, Coahicuate, Cochicuarte, Cochiwatefi, Cocohitcuate, Cochicuarte, Cochiwate, Cocohituate, Cochityate, Cochittiap, Cuohituate, Coutitute, Couchituate, Cochatuate, Cochuetts, Cochitciate, Ketchewit, Chosituate, Ctchituate, Cutichie, Cochituatiu, Coctutuate."

Some of our other names of Indian origin are also spelled in a great variety of ways.

BARGE. — The following letter appeared in the "Boston Herald," October 29, 1906: —

"Barge — A Boston Word. — To the Editor of the Herald: Two or three requests have been made for the origin of the common word 'barge.' I feel confident I can give the correct explanation. I believe it is a Boston word.

"When I was a boy, 1850 on, or perhaps a little before, there appeared in Boston a gay wonder. The old stagers, like Dr. Green and Edward Everett Hale, will recall it, and the elder 'Bostonians.' It was called 'Cleopatra's Barge,' a long boat-like vehicle, I think on wheels in the summer and runners in the winter, for excursions and for sleighrides. It was painted to suit the name, and when full of gay youth, it presented a brilliant appearance. My impression is that it was owned by the Omnibus Company.

"I do not suppose there was any one — certainly not many — in Boston at that time who did not know of 'the Barge' — 'Cleopatra's Barge.'

"My impression is that the summer hotels, the seaside, and the country hotels, caught up the name, and gave it at first to their vehicles which had rows of side seats, and in other ways emulated the brilliant original. From those 'barges,' I suppose the name came to be applied to anything in the shape of an excursion or picnic wagon, or any old beach wagon.

"Will C. Wood. "6 Pinckney Street, Boston, Oct. 24, 1906."

Digitized by Google

"Pogonip."—The following item from a newspaper of the last year (name and date not known) contains a notice of another addition to the vocabulary of our American English: "A dispatch in a California paper says that 'one of the heaviest pogonips that has prevailed in Western Nevada for years' has been hanging over Carson. 'Pogonip' is the Indian name for a peculiar fog that occasionally visits the Nevada mountain country in the winter months. The sun is obscured, usually during the entire day, and sometimes for days, while the air is charged with a heavy fog in which fine particles of snow seem to be flying. Although the temperature may not be low, intense cold is felt on account of the unusual humidity that prevails. The Indians greatly fear 'pogonips.'"

"LIZZARD." — Another unidentified newspaper clipping, reproduced in the "Worcester Evening Post," July 16, 1906, reads as follows: "Down in Texas a sledge or jumper is evidently called a 'lizzard.' An effort is now being made to locate a lizzard made by Davy Crockett out of the fork of a bois d'arc tree in 1835, and upon which he hunted and hauled deer. If the lizzard is found it will be placed in the Alamo as a historical relic."

BALL-LORE. — Professor L. T. Weeks, of McKendice College, Lebanon, Illinois, writes (August 10, 1906) the Journal of American Folk-Lore: "I wonder whether notice has been taken of a saying of daily use in the country school in Iowa, where I attended school in my childhood. In playing if the one who was catching behind the batter held what would now be 'town-ball,' called a 'tip-foul,' the latter was out; — and invariably some one would call out:—

"'A tick and ketch Will always fetch."

Calls to Domestic Animals. — Mrs. C. K. Bayliss, of Springfield, Illinois, sends the following note: "In the December issue of the Journal, under Notes and Queries, mention is made of the custom among the people of Buenos Ayres of uttering a sharp hiss, 'pst, pst,' when they wish to stop a horse, a car, or a cab. The Indians of Laguna, New Mexico, use the same sound to quiet a dog. In this case, as in the other, it means 'stop.' I was one day walking alone in the outskirts of the Pueblo, when a dog ran after me, barking savagely. The women and children began to say 'pst, pst,' and I thought they were setting him on, but the animal understood the contrary, and a white resident assured me that that was their way of calling him off."

OFFICERS OF THE AMERICAN FOLK-LORE SOCIETY (1906).

President: Alfred L. Kroeber, San Francisco, Cal.

First Vice-President: William Curtis Farabee, Cambridge, Mass. Second Vice-President: Mrs. Zelia Nuttall, City of Mexico, Mex.

Council: Franz Boas, New York, N. Y.; †George H. Chase, Cambridge, Mass.; Thomas Frederick Crane, Ithaca, N. Y.; ‡George A. Dorsey, Chicago, Ill.; ‡Livingston Farrand, New York, N. Y.; J. Walter Fewkes, Washington, D. C.; ‡Alice C. Fletcher, Washington, D. C.; tGeorge Lyman Kittredge, Cambridge, Mass.; James Mooney, Washington, D. C.; Zelia Nuttall, City of Mexico, Mex.; †Frederic W. Putnam, Cambridge, Mass.; J. Dyneley Prince, New York, N. Y.; Alfred M. Tozzer, Cambridge, Mass.; Anne Weston Whitney, Baltimore, Md.; †Henry Wood, Baltimore, Md.

Permanent Secretary: William Wells Newell, Cambridge, Mass. Treasurer: Eliot W. Remick, 300 Marlborough St., Boston, Mass.

† As Presidents of Local Branches. ‡ As Past Presidents of the Society (within five years).

MEMBERS OF THE AMERICAN FOLK-LORE SOCIETY.

(FOR THE YEAR 1906.)

HONORARY MEMBERS.

Juan G. Ambrosetti, Buenos Ayres, Argen- Angelo de Gubernatis, Rome, Italy. tine Republic. John Batchelor, Sapporo, Japan. Francisco Adolpho Coelho, Lisbon, Portu- Kaarle Krohn, Helsingfors, Finland. James George Frazer, Cambridge, England. Paul Sébillot, Paris, France. Henri Gaidoz, Paris, France.

Edwin Sidney Hartland, Gloucester, England. Friedrich S. Krauss, Vienna, Austria. Giuseppe Pitrè, Palermo, Sicily. Edward Burnett Tylor, Oxford, England. George Laurence Gomme, London, England.

LIFE MEMBERS.

Eugene F. Bliss, Cincinnati, Ohio. Hiram Edmund Deats, Flemington, N. J. Mrs. Henry Draper, New York, N. Y. Joseph E. Gillingham, Philadelphia, Pa. Henry Charles Lea, Philadelphia, Pa.

Frederick W. Lehmann, St. Louis, Mo. J. F. Loubat, Paris, France. William Wells Newell, Cambridge, Mass. Miss Mary A. Owen, St. Joseph, Mo.

ANNUAL MEMBERS.

John Abercromby, Edinburgh, Scotland. I. Adler, New York, N. Y. Miss Constance G. Alexander, Cambridge, Mass. A. H. Allen, Berkeley, Cal.

Mrs. Francis W. Anderson, Phœnix, Ariz. Mrs. Monroe Ayer, Boston, Mass.

Irving Babbitt, Cambridge, Mass. Kendrick C. Babcock, Tucson, Ariz. Mrs. Samuel W. Backus, San Francisco, Cal.

Wm. F. Bade, Berkeley, Cal. Francis Noyes Balch, Boston, Mass. H. H. Bancroft, San Francisco, Cal. Miss G. E. Barnard, Oakland, Cal. S. A. Barrett, Berkeley, Cal. Phillips Barry, Boston, Mass. Miss Harriett Bartnett, New York.

Mrs. Clara Kern Baylies, Springfield, Ill. Miss Bessie Bedford, Cape Girardeau, Mo. Miss Elizabeth Bedford, Cape Girardeau, Mo. William Beer, New Orleans, La. Mrs. Wm. G. Bek, Philadelphia, Pa. H. M. Belden, Columbia, Mo. Miss Cora Agnes Benneson, Cambridge, Mass. Mrs. Fanny D. Bergen, Cambridge, Mass. Charles J. Billson, Leicester, England. Mrs. T. B. Bishop, San Francisco, Cal. Alexander Black, Fort Defiance, Ariz.

Miss Mary E. Batchelder, Cambridge, Mass.

Francis Blake, Auburndale, Mass. Mr. Eugene F. Bliss, Cincinnati, Ohio. Mrs. Phila Bliven, Bingham Canon, Utah. George Blount, Phœnix, Ariz. Mrs. George Blount, Phænix, Ariz.

Mrs. W. D. Boardman, Boston, Mass. Franz Boas, New York, N. Y. Miss Madeline Bôcher, Cambridge, Mass. Andrew G. Bodwell, Jr., Kansas City, Mo. Reginald P. Bolton, New York, N. Y. Mrs. John G. Bourke, Omaha, Neb. Charles P. Bowditch, Boston, Mass. George P. Bradley, Washington, D. C. H. C. G. Brandt, Clinton, N. Y. W. A. Brewer, San Mateo, Cal. Louis Hotchkiss Brittin, Englewood, N. J. Miss Abbie Farwell Brown, Boston, Mass. Mrs. Elizabeth G. Brown, Tempe, Ariz. Philip Greely Brown, Portland, Me. Mrs. W. Wallace Brown, Calais, Me. Mrs. Willietta Brown, San Francisco, Cal. Mrs. Waller R. Bullock, Baltimore, Md. Miss Ethel Q. Bumstead, Cambridge, Mass. Lewis D. Burdick, Oxford, N. Y. Miss Mary Arthur Burnham, Philadelphia, Pa. Miss Honora de Busk, Trinidad, Colo.

John Caldwell, Edgewood Park, Pa. Alexander Francis Chamberlain, Worcester, Mass.

Mrs. W. E. Chamberlain, Brookline, Mass. Miss Mary Chapman, Springfield, Mass. Miss Ellen Chase, Brookline, Mass. George H. Chase, Cambridge, Mass. Mrs. Shirley Christy, Phœnix, Ariz. Clarence H. Clark, Philadelphia, Pa. C. W. Clarke, Kansas City, Mo. Prof. Clarke, Phœnix, Ariz. Mrs. Otto B. Cole, Boston, Mass. Mrs. Gertrude A. Collier, Boston, Mass. Mrs. Arthur M. Comey, Cambridge, Mass. Daniel T. Comstock, Boston, Mass. Harrison Conrad, Flagstaff, Ariz. Thomas F. Crane, Ithaca, N. Y. Miss Sarah H. Crocker, Boston, Mass. C. W. Crouse, White River, Ariz. Stewart Culin, Brooklyn, N. Y. Roland G. Curtin, Philadelphia, Pa.

William G. Davies, New York, N. Y. Charles F. Daymond, New York, N. Y. Mrs. John Deane, Boston, Mass. James Deans, Victoria, B. C. Robert W. De Forest, New York, N. Y. W. G. De Vore, Tempe, Ariz. E. W. Deming, New York, N. Y. Mrs. Mary Dickson, Alameda, Cal. H. A. Diehl, Phœnix, Ariz. George E. Dimock, Elizabeth, N. J. Roland B. Dixon, Cambridge, Mass. George A. Dorsey, Chicago, Ill. A. E. Douglas, Tucson, Ariz.

F. B. Dresslar, Berkeley, Cal.
Mrs. Carl Dreyfus, Boston, Mass.
Miss Constance G. Du Bois, Waterbury, Conn.
Charles B. Dudley, Altoona, Pa.

Charles L. Edwards, Hartford, Conn. Gustav Eisen, San Francisco, Cal. Carl Eickemeyer, Yonkers, N. Y. L. H. Elwell, Amherst, Mass. Dana Estes, Boston, Mass. Miss Marie L. Everett, Boston, Mass.

William Curtis Farabee, Cambridge, Mass. Livingston Farrand, New York, N. Y. H. H. Feilberg, Veyen, Denmark. Merritt Lyndon Fernald, Cambridge, Mass. J. Walter Fewkes, Washington, D. C. Miss Emma J. Fitz, Boston, Mass. Miss Alice C. Fletcher, Washington, D. C. Mrs. John W. Floss, Phænix, Ariz. Mrs. John Flournoy, San Francisco, Cal. Alcée Fortier, New Orleans, La. Mrs. A. B. Fowler, Phenix, Ariz. Kuno Francke, Cambridge, Mass. John Fryer, Berkeley, Cal.

Fletcher Gardner, Bloomington, Ind.
Alfred C. Garrett, Philadelphia, Pa.
Mrs. F. W. Gaskill, Cambridge, Mass.
Frank Butler Gay, Hartford, Conn.
Arpad G. Gerster, New York, N. Y.
P. E. Goddard, Berkeley, Cal.
F. A. Golder, Tempe, Ariz.
C. W. Goodman, Phœnix, Ariz.
Miss Bessie C. Gray, Boston, Mass.
Mrs. John C. Gray, Boston, Mass.
George Bird Grinnell, New York, N. Y.
Eulalie Osgood Grover, Highland Park, Ill.

Stansbury Hagar, New York, N. Y.
Mrs. H. A. Hall, Boston, Mass.
William Fenwick Harris, Cambridge, Mass.
Charles C. Harrison, Philadelphia, Pa.
Mrs. Ralph C. Harrison, San Francisco,
Cal.
John Goddard Hart, Cambridge, Mass.
Mrs. R. L. Hartt, Boston, Mass.
Mrs. I. F. Harvey, Bodie, Cal.

Mrs. J. F. Harvey, Bodie, Cal.
C. W. Haskins, Cambridge, Mass.
J. W. Haskins, Cambridge, Mass.
Mrs. J. B. Havre, Berkeley, Cal.
H. W. Haynes, Boston, Mass.
Mrs. Dwight B. Heard, Phœnix, Cal.
D. C. Henning, Pottsville, Pa.
Edward W. Heusinger, San Antonio, Tex.
Mrs. R. F. Herrick, San Francisco, Cal.
Mrs. Esther Herrman, New York, N. Y.

George Hipkins, Boston, Mass.
Henry L. Hobart, New York, N. Y.
Frederick Webb Hodge, Washington, D. C.
Robert Hoe, New York, N. Y.
Mrs. Lee Hoffman, Portland, Or.
J. T. Holbert, Fort Defiance, Ariz.
Miss Amelia B. Hollenback, Brooklyn,
N. Y.

William H. Holmes, Washington, D. C.
S. J. Holsinger, Canon Diablo, Ariz.
Miss Leslie W. Hopkinson, Cambridge, Mass.

Walter Hough, Washington, D. C. Prentiss C. Hoyt, Cambridge, Mass. J. F. Huckel, Kansas City, Mo. Henry M. Hurd, Baltimore, Md. Percy A. Hutchison, Cambridge, Mass. Clarence M. Hyde, New York, N. Y.

A. Jacobi, New York, N. Y.
John A. J. James, St. Louis, Mo.
Miss Isabel L. Johnson, Boston, Mass.
G. M. Johnson, Leland Stanford University, Cal.
George J. Jones, Philadelphia, Pa.
Miss R. R. Joslin, Boston, Mass.
Miss Marion Hall Judd, Boston, Mass.
Robert L. Junghanns, Bayamon, Porto Rico.

Charles Keeler, Berkeley, Cal.
Mrs. Josephine M. Kendig, Philadelphia, Pa.
Mrs. A. L. Kennedy, Boston, Mass.
F. L. Kennedy, Cambridge, Mass.
George G. Kennedy, Roxbury, Mass.
Miss Louise Kennedy, Concord, Mass.
Mrs. A. E. Kennelly, Cambridge, Mass.
Francis S. Kershaw, Cambridge, Mass.
Homer H. Kidder, New York, N. Y.
Miss Martha King, Phœnix, Ariz.
George Lyman Kittredge, Cambridge, Mass.
Henry E. Krehbiel, New York, N. Y.
Alfred L. Kroeber, Berkeley, Cal.
L. Kryzinske, Warsaw, Russian Poland.

Gardner Lathrop, Kansas City, Mo.
Walter Learned, New London, Conn.
Miss Margaret A. Leavitt, Cambridge,
Mass.
Mrs. William M. LeBrun, Boston, Mass.
C. Letts, London, Eng.
F. W. Lehmann, St. Louis, Mo.
Edward Lindsey, Warren, Pa.
Burtis M. Little, Alboy, P. I.
Mrs. M. V. Little, Boston, Mass.
P. V. Long, San Francisco, Cal.
Mrs. M. W. Lorraine, Phœnix, Ariz.
Charles A. Loveland, Milwaukee, Wis.

Adele Lathrop, New York, N. Y.

Charles F. Lummis, Los Angeles, Cal. Benj. Smith Lyman, Philadelphia, Pa.

Edmund R. O. von Mach, Cambridge, Mass. Miss Emily Raymond McBride, Duluth, Minn. James H. McClintock, Phœnix, Ariz. Mrs. James H. McClintock, Phœnix, Ariz. Mrs. Francis J. McCormack, Phœnix, Ariz. W J McGee, St. Louis, Mo. Kenneth McKenzie, New Haven, Conn. Mrs. John L. McNeil, Denver, Colo. L. S. Marks, Cambridge, Mass. Arthur R. Marsh, Cambridge, Mass. Mrs. Alexander B. Martin, Boston, Mass. Albert Matthews, Boston, Mass. A. J. Matthews, Tempe, Ariz. John E. Matzke, Leland Stanford University, Cal. Miss Frances H. Mead, Cambridge, Mass. J. C. Merriam, Berkeley, Cal. Mrs. Holland Merryman, Phœnix, Ariz. J. Meyer, New York, N. Y. Mrs. Garret Smith Miller, Peterboro, N. Y. Mrs. Katherine B. Miller, So. Berkeley, Cal. John M. Mills, Salt Lake City, Utah. W. C. Mitchell, Berkeley, Cal. E. J. Molera, San Francisco, Cal. Mrs. William J. Monro, Berkeley, Cal. Lewis F. Mott, New York, N. Y. Mrs. James F. Muirhead, Cambridge, Mass. Mrs. Hugo Münsterberg, Cambridge, Mass.

Miss Mary Neff, Phœnix, Ariz.
W. A. Neilson, New York, N. Y.
William Nelson, Paterson, N. J.
Miss Grace Nicholson, Pasadena, Cal.
Mrs. W. F. Nichols, Phœnix, Ariz.
G. R. Noyes, Berkeley, Cal.
Mrs. Zelia Nuttall, City of Mexico, Mex.

D. J. O'Connell, Washington, D. C. H. A. Overstreet, Berkeley, Cal. Miss Mary Owen, St. Joseph, Mo.

Dr. Sarah E. Palmer, Boston, Mass.
Charles Peabody, Cambridge, Mass.
Miss Josephine Preston Peabody, Cambridge, Mass.
Harold Peirce, Haverford, Pa.
George H. Pepper, New York, N. Y.
Mrs. Edward M. Plummer, Charlestown, Mass.
Dr. C. Augusta Pope, Boston, Mass.
Dr. Emily F. Pope, Boston, Mass.
Murry A. Potter, Boston, Mass.
Mrs. W. G. Preston, Boston, Mass.
J. Dyneley Prince, New York, N. Y.

T. Mitchell Prudden, New York, N. Y. Miss Ethel D. Puffer, Cambridge, Mass. E. K. Putnam, Leland Stanford University, Cal. Frederic Ward Putnam, Cambridge, Mass. Mrs. F. W. Putnam, Cambridge, Mass.

Benjamin L. Rand, Cambridge, Mass. Miss Flora Randolph, Berkeley, Cal. W. H. Ratcliff, Berkeley, Cal. Mrs. H. E. Raymond, Boston, Mass. John Reade. Montreal, P. Q. Miss Helen Leah Reed, Boston, Mass. Eliot W. Remick Boston, Mass. R. Hudson Riley, Brooklyn, N. Y. D. M. Riordan, Tucson, Ariz. Mrs Ernest Roberts, Baltimore, Md. William E. Ritter, Berkeley, Cal. Benjamin L. Robinson, Cambridge, Mass. Frederick N. Robinson, Cambridge, Mass. Miss A. A. Rogers, Boston, Mass. C. E. Rumsey, Riverside, Cal. Miss Fannie Russell, Cambridge, Mass. Dr. A. W. Ryder, Berkeley, Cal.

Miss Mary L. Sanborn, Phœnix, Ariz. Mrs. Mary R. Sanderson, Phænix, Ariz. Marshall H. Saville, New York, N. Y. Otto B. Schlütter, Hartford, Conn. Mrs. Mollie O. Schueler, Berkeley, Cal. James P. Scott, Philadelphia, Pa. Mrs. W. S. Scudder, Cambridge, Mass. Mrs. J. P. Sellinger, Boston, Mass. William A. Setchell, Berkeley, Cal. #J. K. Shaw, Baltimore, Md. J. B. Shea, Pittsburgh, Pa. Mrs. H. N. Sheldon, Boston, Mass. Mrs. W. P. Shreve, Boston, Mass. Albert T. Sinclair, Boston, Mass. E. Reuel Smith, New York, N. Y. Harlan I. Smith, New York, N. Y. Miss Lauren P. Smith, Warren, Ohio. Walter Spalding, Cambridge, Mass. Miss Katherine Spiers, Phœnix, Ariz. Frederick Starr, Chicago, Ill. Vilhjálmur Stefásson, Cambridge, Mass. Simon Gerberich Stein, Muscatine, Ia. Mrs. Oliver C. Stevens, Boston, Mass. Prof. Stillwell, Phœnix, Ariz. Mrs. B. Wilder Stone, San Francisco, Cal. J. R. Swanton, Washington, D. C. Harold S. Symmes, Redlands, Cal. Brandreth Symonds, New York, N. Y.

Benjamin Thaw, Pittsburgh, Pa.
A. H. Thompson, Topeka, Kans.
Mrs. J. G. Thorp, Cambridge, Mass.
Miss Maud Tilton, Cambridge Mass.
Crawford Howell Toy, Cambridge, Mass.
A. M. Tozzer, Lynn, Mass.

Henry H. Vail, New York, N. Y. Miss Calla Varner, Maryville, Mo. F. H. Verhoef, Boston, Mass.

Mrs. John W. Wales, Boston, Mass.

G. I. Walnisley, Liverpool, Eng.

J. A. Walz, Cambridge, Mass. Miss Sarah Wambaugh, Cambridge, Mass. H. Newell Wardle, Philadelphia, Pa. Langdon Warner, Cambridge, Mass. Samuel D. Warren, Boston, Mass. W. Seward Webb, Lake Champlain, Vt. Frederick Webber, Washington, D. C. David Webster, New York, N. Y. Mrs. Hollis Webster, Cambridge, Mass. K. G. T. Webster, Cambridge, Mass. Raymond Weeks, Columbia, Mo. Miss Lois Welty, Oregon, Mo. Wesselhoeft, Mrs. Walter Cambridge. Mass. Mrs. William Young Westervelt, Kelvin, Ariz. George N. Whipple, Boston, Mass. Mrs. Alice G. Whitbeck, Berkeley, Cal. Miss Elsa White, Cambridge, Mass. Miss Anne Weston Whitney, Baltimore, F. P. Wilcox, Grand Rapids, Mich. Mrs. Ashton R. Willard, Boston, Mass. Miss Constance B. Williston, Cambridge, Mass. Prof. Wilson, Phœnix, Ariz. Henry Wood, Baltimore, Md. Horatio C. Wood, Philadelphia, Pa. J. H. Woods, Boston, Mass. A. R. Wright, London, Eng. C. H. C. Wright, Cambridge, Mass. Miss Sarah D. Yerxa, Cambridge, Mass.

LIST OF LIBRARIES OR SOCIETIES, BEING MEMBERS OF THE AMERICAN FOLK-LORE SOCIETY, OR SUBSCRIBERS TO THE JOURNAL OF AMERICAN FOLK-LORE, IN THE YEAR 1906.

American Geographical Society, New York, N. Y. Amherst College Library, Amherst, Mass. Andrew Carnegie Library, Carnegie, Pa. Athenæum Library, Minneapolis, Minn. Boston Athenæum, Boston, Mass. Buffalo Library, Buffalo, N. Y. Carnegie Free Library, Allegheny, Pa. Carnegie Free Library, Nashville, Tenn. Carnegie Library, Pittsburgh, Pa. City Library Association, Springfield, Mass. City Library, Manchester, N. H. College Library, Marietta, Ohio. College Library, Wellesley, Mass. Columbia College Library, New York, N. Y. Forbes Library, Northampton, Mass. Free Library, Brooklyn, N. Y. Free Library of Philadelphia, Philadelphia, Pa. Free Public Library, Jersey City, N. J. Free Public Library, Evanston, Ill. Free Public Library, New Bedford, Mass. Free Public Library, Sacramento, Cal. Free Public Library, San Francisco, Cal. Free Public Library, San José, Cal. Free Public Library, Louisville, Ky. Free Public Library, Worcester, Mass. Hackley Public Library, Muskegon, Mich. Historical Society of Pennsylvania, Philadelphia, Pa. Howard Memorial Library, New Orleans, La. Hoyt Library, Saginaw, Mich. Iowa State Library, Des Moines, Iowa. John Crerar Library, Chicago, Ill. Johns Hopkins University Library, Baltimore, Md. Kansas State Historical Society, Topeka, Kans. Leland Stanford, Jr., University Library, Stanford University, Cal. Library of Chicago University, Chicago, Ill. Library of Congress, Washington, D. C. Library of Cornell University, Ithaca, N. Y. Library of Harvard University, Cambridge, Mass. Library, Baltimore, Md. Library of Parliament, Ottawa, Ont. Library Peabody College for Teachers, Nashville, Tenn. Library of Pratt Institute, Brooklyn, N. Y. Library of Trinity College, Hartford, Conn. Library of University of California, Berkeley, Cal. Library of University of Illinois, University Station, Urbana, Ill. Library of University of Kansas, Lawrence, Kans. Library of University of Missouri, Columbia, Mo. Massachusetts State Library, Boston, Mass. Mercantile Library, St. Louis, Mo. Newberry Library, Chicago, Ill. Newton Free Library, Newton, Mass. New York State Library, Albany, N. Y. Normal School, Tempe, Ariz.

Peabody Institute, Baltimore, Md. Philadelphia Library, Philadelphia, Pa. Public Library, Boston, Mass. Public Library, Brooklyn, N. Y. Public Library, Cambridge, Mass. Public Library, Chicago, Ill. Public Library, Cincinnati, O. Public Library, Cleveland, O. Public Library, Decatur, Ill. Public Library, Denver, Colo. Public Library, Detroit, Mich. Public Library, Edinburgh, Scotland. Public Library, Indianapolis, Ind. Public Library, Lexington, Ky. Public Library, New Rochelle, N. Y. Public Library, Syracuse, N. Y. Public Library, Kansas City, Mo. Public Library, Liverpool, England. Public Library, Los Angeles, Cal. Public Library, Malden, Mass. Public Library, Milwaukee, Wis. Public Library, New London, Conn. Public Library, New York, N. Y. Public Library, Omaha, Neb. Public Library, Peoria, Ill. Public Library, Portland, Me. Public Library, Providence, R. I. Public Library, Rockford, Ill. Public Library, St. Louis, Mo. Public Library, St. Paul, Minn. Public Library, Seattle, Wash. Public Library, Toronto, Ont. Public Library, Washington, D. C. Reynolds Library, Rochester, N. Y. Rverson Public Library, Grand Rapids, Mich. State Historical Library, Madison, Wis. State Historical Society Library, St. Paul, Minn. State Library, Augusta, Me. State Library, Harrisburg, Pa. State Library, Lansing, Mich. State Library, Sacramento, Cal. Steele Memorial Library, Elmira, N. Y. Trinity College Library, Durham, N. C. University of Nebraska Library, Lincoln, Neb. University of Pennsylvania, Philadelphia, Pa. University Club Library, New York, N. Y. University of Washington, Seattle, Wash. Watkinson Library, Hartford, Conn. Yale University Library, New Haven, Conn.

SUBSCRIBERS TO THE PUBLICATION FUND (1906).

I. Adler, New York, N. Y. Charles P. Bowditch, Boston, Mass. John Caldwell, Edgewood Park, Pa. William G. Davies, New York, N. Y. George E. Dimock, Elizabeth, N. J. Mrs. Anna Palmer Draper, New York, N. Y. Edwin Sidney Hartland, Gloucester, England.

Clarence M. Hyde, New York, N. Y. Walter Learned, New London, Conn. Edward Lindsey, Warren, Pa. William W. Newell, Cambridge, Mass. Harold Peirce, Haverford, Pa. J. B. Shea, Pittsburgh, Pa. E. Reuel Smith, New York, N. Y. S. G. Stein, Muscatine, Iowa. Miss Amelia B. Hollenback, Brooklyn, N. Y. Brandreth Symonds, Goshen, N. Y.

IN MEMORIAM

William Wells Newell

BORN JANUARY 24, 1839 DIED JANUARY 21, 1907

Inspirer and Promoter of Folk-Lore Research in America

FOUNDER OF THE AMERICAN FOLK-LORE SOCIETY AND ITS EFFICIENT SECRETARY SINCE ITS BEGINNING IN 1888

Editor of the Journal of American Folk-Lore from 1888 to 1900

Editor of the Memoirs of the American Folk-Lore Society, 1894-1906

INDEX TO VOLUME XIX.

American Folk-Lore Society:

Seventeenth Annual Meeting, 79-81; Report of Treasurer, 81; Nomination and Election of Officers, 82; Papers read, 82; Resolutions, 83; other functions, 83; branches of American Folk-Lore Society, 84-87; local organization, 84; proceedings of branches: Arizona, British Columbia, California, Colorado, Massachusetts, 85, 86; Missouri, Nevada, Ohio, Pennsylvania, 86; Addresses at Meetings of Local Branches (Boston, 1889-1906), 87; branches of the American Folk-Lore Society reports, etc., 165-169: Arizona, California, 165, 166; Massachusetts, 166-168; Missouri, New York, 168; Ohio, 168, 169; Officers 1906, honorary, life, and annual members, 351-354; libraries and societies, members or subscribers, 351-356; subscribers to publication fund, 357.

Animals in folk-lore and myth:

Antelope, 322; ape, 73, 109-112; badger, 57, 315; bat, 205, 309; bear, 47, 54, 142, 161, 309; beaver, 338, 340; birds, 47, 73, 219, 268; blue-fly, 56, 60; blue-jay, 42; boar, 235; buffalo, 221, 328; butterfly, 209, 257; buzzard, 56, 136, 142; carabao, 208; caribou, 259; cat, 90, 111, 193, 209, 210, 251, 259; cattle, 354; cayman, 193, 195; chameleon, 76; chicken, 211; chickenhawk, 135, 136, 152; chipmunk, 151; chucao-bird, 69; cock, 209, 210; cod, 178; condor, 44; coot, 47; cow, 31, 76, 119, 178; coyote, 31-51, 56, 59, 60, 67, 134, 136-139, 158, 251, 259, 313, 322; crab, 165, 270; crane, 136; cricket, 147; crocodile, 73, 165, 225; crow, 42, 46, 47, 247; deer, 47, 57, 60, 134, 152, 223, 255, 267, 309, 322; doe, 135; dog, 75, 90, 122, 140, 142, 193, 205, 210, 267, 271, 318; donkey, 251; duck, 47, 58; eagle, 43, 46, 57, 61, 69, 76, 136, 148, 155, 252, 305, 313, 316, 322; earthworm, 55; elephant, 76, 125; elk, 139, 259, 322; fish, 100, 103, 178, 197, 200, 209; fly, 136, 315; fox, 61, 75, 117, 134, 136, 251, 339; fox-bird, 69; frog, 55, 59, 66, 158, 251, 313, 314, 316, 339; gnats, 319; goat, 241; goose, 337; gopher, 55, 150, 158; grizzly bear, 135, 137; gull, 252; hare, 76, 259; hawk, 42, 44, 46, 48; hedgehog, 75; heifer, 273; hippotamus, 76; horse, 94, 122, 178, 201, 233, 235, 265, 284; humming-bird, 42, 46, 255; hyæna, 75; jackal, 75; jack-rabbit, 136, 160; jaguar, 255; kangaroo-rat, 56; kingbird, 42, 48, 56, 60, 160; lamb, 122; lion, 58, 75, 125; lizard, 69, 156, 205, 259; loon, 44, 46, 47; maguary, 255; meadowlark, 313; mockingbird, 42; monkey, 251; moth, 209; mouse, 138, 259; mudhen, 161; mule, 345; muskrat, 340, natawa, 334; nighthawk, 48; nykur, 300; otter, 136, 138, 143; owl, 48, 69, 75, 136; ox, 268; panther, 43, 47, 134, 322; parrot, 274; partridge, 252; pea-fowl, 131; pig, 76, 118, 122, 195, 211, 242, 251, 265; polar bear, 302; porcupine, 233; ptarmigan, 259; quail, 142, 152; rabbit, 151, 257, 259, 318; rat, 205, 251; rattlesnake, 54, 259; raven, 75, 306-308, 318; roadrunner, 55; rooster, 67, 305; sapsucker, 48; screech-owl, 137; sea-gull, 259; sheep, 69, 298; skunk, 259; snake, 39, 69, 75, 127-129, 151, 243, 248, 315, 334; spider, 39, 60; squirrel, 42, 47, 57, 138, 259; tamurupará, 255; tictic, 193; tiger, 125; toad (horned), 55; tortoise, 255; turkey, 195; turtle, 60, 223; turtle-dove, 76; vulture, 75; "water-dog," 323; "waterpanther," 323; whale, 289; wild-cat, 109, 134, 151; wolf, 43, 47, 75, 289, 322; wolverine, 259; wood-duck, 37, 43; woodpecker, 42, 46, 47; worm, 133, 259, 313; wren, 137; yurupichuna, 255.

Barrett, S. A., A Composite Myth of the Pomo Indians, 37-51:

Two wood-duck sisters admired by coyote, 37; licentiousness of coyote and miraculous birth of his children, 38; children ill-treated by villagers in his absence; in revenge coyote sets fire to the world, 38; coyote and two children escape to sky by aid of spider, 39; coyote

returns to earth, and Clear Lake is created together with water creatures, 39-41; coyote has bird-people erect dance house, creates human beings, establishes dance and feast, 4I-44; coyote, by aid of mice, captures the sun and has the bird people hang it up in the middle of the sky, 4I-47; coyote, angry at his people, changes them to animals and birds, assigning to each its attributes, habitat, etc., 47, 48; summary and comments, 49-51; comparison with myths of other peoples, 50, 51.

Barrett, S. A., Indian Opinions of the Earthquake of April, 1906, 324, 325.

Belden, H. M., Old-Country Ballads in Missouri, I., 231-240:

Introductory, 231: "The Pretty Golden Queen," 232; "The Old Man in the North Countree," 233-235; "Old Bangum and the Boar," 235; "Lord Thomas," 235-240; "The Brown Girl," 240.

Belden, H. M., Old-Country Ballads in Missouri, II., 281-299:

"Sweet William and Lady Margaret," 281, 282; "Lord Lovel and Lady Nancy," 283; "Lady Nancy Bell," 284, 285; "Barbara Allen," 285-292; "The Jew's Garden," 293, 294; "Black Jack Daley," 294, 295; "The House Carpenter," 295-297; "Dandoo," 298; "A Woman and the Devil," 298, 299.

Bibliographical. See: Books Reviewed, Records of American Folk-Lore, European Folk-Lore in America, Negro Folk-Lore, Philippine Folk-Lore.

Books Reviewed, 92-96, 175, 176:

Behlen, H.: Der Pflug und das Pflügen bei den Römern, etc., 94, 95; Coupin, H.; Les Bizarreries des Races Humanes, 92; Devrient, H.: Das Kind auf der antiken Bühne, 176; Flügel, O.: Das Ich und die sittlichen Ideen im Leben der Völker, 93; Hopf, L.: Die Heilgötter und Heilanstätten des Altertums, 93; Hopf, L.: Die Anfänge der Anatomie bei den alten Kulturvölkern, 95; von Negelein, J.: Das Pferd im arischen Altertum, 94; Schaefer, H.: The Songs of an Egyptian Peasant, 175; Stroebe, L. L., Die altenglischen Kleidernamen, 96. See also: Record of American Folk-Lore, etc.

California Branch of the American Folk-Lore Society, Contributions from the Proceedings of, 37-63, 130-164, 309-329.

Chamberlain, Alexander F., Variations in Early Human Culture, 177-190:

"Ride-a-Cock-Horse," 177, 178; father and mother, 178-180; kissing, 180-183; meal-time, 183, 184; use of tobacco, 184-186; sea-sense, 186-189; bibliography, 190. See also: Record of American Folk-Lore, etc.

Chamberlain, I. C. C. See: Record of American Folk-Lore.

Chambers, G. A. Notes on California Folk-Lore, 141, 142:

Chico tradition, 141; a ghost dance on the Klamath River, 141.

Dixon, Roland, B., Water-monsters in Northern California, 323.

Dorsey, George A., Legend of the Teton Sioux Medicine Pipe, 326-329:

Young men attempt to outrage beautiful maiden carrying pipe, 326, 327; she gives sacred pipe to Indians and ceremonial is established, 327-329; offerings made to pipe, 329.

Du Bois, Constance Goddard, Mythology of the Mission Indians, 52-60:

San Luiseño creation myth, 52-54; the north star and the rattlesnake, 54; the story of Ouiot, 55-58; the story of Ouoit (another version by an older man), 59, 60.

Du Bois, Constance Goddard, Mythology of the Mission Indians, 145-164:

Introductory, method of collection, 145, 146; Manzanita version (Diegueño) of the story of Cuy-a-ho-marr (the Chaup), 146–162; third version (fragmentary) of the story of Cuy-a-ho-marr, 162–164; comment by Sant on the story, 164.

Fortier, Alicée, Four Louisiana Folk-Tales, 123-126:

The little boy of the government, 123; the king and the three women, 123-125; the ferocious beasts, 125, 126; how the ash-tree grew, 126.

Gardner, Fletcher, Philippine (Tagalog) Superstitions, 191-204:

Ancient superstitions, 191-193; the assang, 193-200 (cayman asuang, baby tormented by asuang, capture of asuangs, asuangs as fishermen, the asuang who died of shame, the four asuangs of Capiz, the woman who became an asuang, the asuang of Bacó, the tianak); the tik-balan (the tik-balan, the rescued woman, the young man who was not afraid), 200–204.

Gardner, Fletcher, Filipino (Tagalog) Versions of Cinderella, 265-272:

Version A, obtained at Mangarin, Mindoro, from young man, who had heard it told by a man from Marinduque island, 265-270; version B, related by an aged woman at Pola, Mindoro, 270-272; comparative note by W. W. Newell, 272-280.

į

Goddard, Pliny Earle, Lassik Tales, 133-140:

Introductory, 133; the deer corral, 134; the joint wives, grizzly and doe, 135, 136; Coyote obtains daylight, 136, 137; wren's pet, 137; the avenging of the mice women, the boy and his grandmother, 138; white thunder and coyote gamble, the pursuit of the elk, 139; when dog talked, 140.

Harrington, M. R., Da-ra-sá-kwa—a Caughnawaga Legend, 127-129:

Young man swims in haunted pool, 127; follows beautiful stranger (man) beneath water, and becomes one of the underwater serpent people, 128; appears to his own people and then returns beneath the waters, name-taboo, 129.

Herrick, Mrs. R. F., Two Traditional Songs,

Songs traditional in writer's family, 130; "Love's Impossibility," 130, 131; "Betsy was a Lady Fair," 131, 132.

Hutchison, Percy Adams, Sailors' Chanties, 16-28; communal composition, 16; songs composed for and by sailors, differences, 17; capstan chantie compared with Kipling's "Anchor Song," 17, 18; improvisation and refrain, masthead chanties, 19, 20; chanties preserving names of ships, etc., 21; chanties compared with primitive ballads, 22-24; no text, but texts, 24, 25; "communal composition" and chantie structure, 26, 27; rhythm and work, 28.

Indian tribes:

Abenaki, 245; Achomawi, 66; Apache, 64, 259; Araucanians, 69, 251, 256;

Arawaks, 69; Atsugēwi, 67; Aymaras, 252; Aztec, 67, 250; Baré, 252; Bilqula, 66; Blackfeet, 222; Brazilian, 69, 252; Bungees, 330-340; Californian, 65; Carib, 187; Charruas, 256; Cherokee, 259; Cheyenne, 245, 256; Chimariko, 323; Choctaws, 189, 256; Chorotes, 253; Clayoquahts, 259; Coroados, 253; Crees, 182, 346; Creeks, 256; Cunibo, 254; Dénés, 247; Diegueño, 311; Eskimo, 187, 256; Flatheads, 221, 222; Fuegians, 188; Hopi (Moki), 249; Huichols, 252; Hupa, 133; Ipuriná, 252; Iroquois, 179; Kalispelm, 66; Karankawas, 256; Kekchi, 68; Klamath, 65, 259; Kootenay, 180, 247; Lassik, 133-140; Luiseño, 52-60. 66, 145-164, 249, 311-321; Maidu, 40, 49; Makú, 252; Maricopas, 164, 248; Massachusetts, 245; Matacos, 253; Mayas, 68, 251; Miami, 250; Mission, 66, 309-321; Mixtecs, 68; Mohaves, 146, 310, 314-316; Mohawks, 127-129; Narragansett, 185; Navahos, 259; New England, 64, 246: Nipissing, 346; Nomlaki, 144; Ojibwa. 215-230, 259, 346; Omahas, 259; Oneidas, 200; Onondagas, 259; Osage, 259; Ottawas, 217; Papagos, 248; Pawnees, 65, 259; Peorias, 259; Pilagá, 252; Pimas, 248; Pomo, 37-51; Potawatomi, 217; Powhatans, 246; Pueblos, 66; Quechuas, 252; Quichés, 252; Salish, 259; Sauk, 216; Senecas, 256; Seri, 189; Shasta, 66, 323; Shawnees, 256; Shinnecocks, 188; Shoshonees, 310; Shushwap, 66; Sioux, 27-36, 189, 227, 256, 326-329; Sipibo, 253; Skqomic, 66; Sotegraik, 252; Stätl'emch, 66; Swampy, 330-340; Tanana, 259; Tapuya, 189; Tewa, 249, 259; Tobas, 231, 232; Tolowa, 133; Tupi, 254; Virginian, 64; Wintun, 50, 144, 323, 324; Wyandot, 256; Yauaperý, 252; Yokuts, 142, 323; Yuchi, 256; Yuki, 50; Yuma, 250; Yurok, 322, 333; Zapotecs, 68; Zufiis, 259.

Kroeber, A. L., Yokuts Names, 142, 143: Naming of children, 142; names of men, 142, 143; names of women, 143; taboo of names of dead, 143.

Kroeber, A. L., Two Myths of the Mission Indians of California, 309-321:

Character of myths of California Indians, creation myths, etc., 309-311; pictorial representations, 311, 312; origin of the world, 312-314; the Mohave account of

origins, 314-316; meteor myths, 316-318; the Pauma Luiseño story of Dakwish, 318-321.

Kroeber, A. L., Earthquakes, 322, 323:
Earthquake man of supernatural power, according to Indians of California, 322;
Earthquake defeated at shinny playing, 323; contention of Earthquake and Thunder, 323.

Local Meetings and other Notices, 88, 89, 264:

Congratulations to Professor Putnam, 88, 89; Dr. John H. Hinton, 89; Annual Meeting of the American Folk-Lore Society, 1906, 264; Memoirs of the American Folk-Lore Society, vol. ix, 264.

Maxfield, Berton L., and Millington, W. H., Visayan Folk-Tales, i, 97-112:

Introduction, method of collection, 97, 98; how Jackyo became rich, 98-100; Truth and Falsehood, 100-102; Camanla and Parotpot (tale of envy), 102-104; Juan, the student (poor young man), 104, 105; the two wives and the witch, 105, 106; the living head (origin of orange-tree), 106; Juan Pusong ("Tricky John"), 107-112.

Millington, W. H., and Maxfield, Berton, L., Philippine (Visayan) Superstitions, 205-211:

Good and evil spirits, 205-207; two tamawo stories, 207, 208; the story of an asuang, 208, 209; miscellaneous items of superstition, 209-211.

Natural Phenomena, etc., in Mythology and Folk-Lore:

Bog, 156; breeze, 53; cardinal points, 40, 54, 55, 159; clouds, 259; darkness, 53; earth, 39, 53, 214; earthquake, 322, 324; falling star, 210; fire, 38, 43, 45, 50, 57, 73, 116, 159, 163, 313, 322; flood, 133, 340; fog, 138, 313; hail, 315; lightning, 129, 219, 259, 307; meteors, 163, 316; mist, 327; mountain, 39, 315; mud, 340; north star, 55; rain, 57, 131, 148, 315; rainbow, 335; river, 103; rocks, 39, 52; sea, 16, 53, 108, 131, 186-189, 232; stars, 59, 259, 274, 321; streams, 40, 50; sun, 44-46, 53, 114, 259, 268, 278, 330, 337; thunder, 69, 94, 139, 219, 313, 318; water, 39, 41, 55, 129, 131, 141, 229, 265, 323, 340; wind, 163, 313, 315, 318, 337.

Newell, William Wells, Individual and Collective Characteristics in Folk-Lore, 1-15:

Contrasted ideas of folk-song and written poem, 1; theory of Grimm, Müller, Ben fey, 2, 3; Aryan theory, 3; diffusion of folk-tales and question of single authorship, 5-8; no salient differences between folk-lore and literature as to methods of authorship, 8; theories of origin, 9-14; ballads and dance, 9; lyric song, 11; quatrain, 11; extemporaneous composition, social uses of verse, 11, 12; children's games, 13; folk-song is not more collective than are modern newspapers edited by their readers, 14.

Newell, William Wells, Comparative Note, 272-280:

The tale of Cinderella, 272; Tagalog versions of Gardner, 273-279; Chilian variant, "Maria, the ash-girl," 273-275; comparison of Spanish and Tagalog versions with Perrault (Peau d'Ane), Life of Offa, Belle Helaine, 275-278; Catalan tale, 278; French-Breton tale of Yvon, 279; Italian tale, 279; Spanish ballad, 280.

Notes and Queries, 90-92, 170-175, 261-263:

"Blue-eyed hag," 90; folk-lore in "The Jewish Encyclopedia," 90; folk-lore of crime, 91, 92; "Pitons" and Canadian substitutes for money, 170, 171; French university theses on folk-lore subjects, 171-173; Indian proverbs, 173; love powders and breast-plates, 174, 175; gypsies, 261; Fifteenth International Congress of Americanists, 261-264; Cree and Ojibwa literary terms (A. F. C.), 346, 347; blood-root chocolate, 347, 348; variety in spelling (Cochituate), 348, 349; barge, 349; pogonip, 350; lizzard, ball-lore, calls to domestic animals, 350.

Notes on California Folk-Lore, 41-44, 322-325.

Philippine Peoples and Tribes:

Bicols, 194; Chamorro, 72; Guam, 72; Mangyans, 200, 201; Moros, 72, 201; Negritos, 73, 210; Pampangas, 194; Tagals, 191-204, 265-279; Visayans, 97-112, 205-211:

Plants, etc., in Mythology and Folk-Lore:
Apple, 293; ash, 126; balete-tree, 200;
buyo-leaf, 40; cabbage, 117; carrot, 116;

cedar, 56, 65; cherry, 113, 293; chestnut, 116; corn, 163; flowers, 39; grape-fruit, 270; grape-vine, 44; hemlock, 56; juniper, 293; londo-tree, 207; lukban-tree, 267, 270; manzanita, 43; may-apple, 117; mock-orange, 54, 162, oak, 56, 59; orange, 108; orange-tree, 107; pear-tree, 241; pine, 59; pine-nuts, 144; pumpkin 155; rice, 209; rose, 282; rosemary, 131; sand-berry, 227; savory, 131; sweet-potato, 40; sycamore, 56.

Record of American Folk-Lore, 64-71, 245-260:

Algonkian, 64, 245-247; Araucanian, 69, 250; Arawakan, 69; Athapascan, 64, 65, 247; Aymaran, 252; Brazilian, 69, 252; Caddoan, 65; Californian, 65: Chaco, 252; Chorotes, 253; Coroados, 253; Kitunahan, 247; Lutuamian (Klamath), 65; Mayan, 68, 69, 250; Mission Indians, 66; Mixteco-Zapotec, 67, 68; Mound-Builders, 248; Nahuatlan (Aztecan), 67, 250; Panoan, 253, 254; Piman, 248, 249; Pueblos, 66; Salishan, 66; Shasta-Achomawi, 66, 67; Shoshonean, 249; Tafioan, 249; Tupian, 254, 255; Western South America. 255, 256; Yuman, 250. General: Ceremonies, 256; greeting, 256; historical-ethnographical, 70; Indian loan-words, 256; medical, 257; mutilations and deformations, 70, 71; mythology, 258; nomenclature, 71; old and new worlds, 258; Phallic worship, 258; pre-Columbian landings, 70; sociology, 71; string-figures, 259, 260; "The Lost Prince," 260.

Record of European Folk-Lore in America, 78, 343-345:

Argentine, 343; bibliographical, 343; counting-out-rhymes, 78; English, 344; German, 344, 345; Märchen, 345; Spanish (Mexican), 78, 345.

Record of Negro Folk-Lore, 75-77:
African, 75; African and American, 76;
Jamaica, 76; melodies, 76; Georgia
(Gechee), 76, 77.

Record of Philippine Folk-Lore, 72-74:
Guam, 72; Moros, 72; Negritos, 73,
74-

Seventeenth Annual Meeting of American Folk-Lore Society. See: American Folk-Lore Society.

Simms, S. C., The Metawin Society of the

Bungees, or Swampy Indians, of Lake Winnipeg, 330-333:

Origin, 330; Metawin-house, 330, 331; ceremonies, 331; speeches, 331, 332; initiations, 332; feast, 333.

Simms, S. C., Myths of the Bungees, or Swampy Indians, of Lake Winnipeg, 334-340:

Rattlesnake induces natawa to bite man and so introduce death and sorrow, 334; great snake teaches old chief the ceremony of the Metawin, or "tent of life," 335, 336; Gitchi Manitou and Matche Manitou, 336, 337; Weese-ke-jak and his achievements (freeing of sun, making of man, deluge, creation of new earth, etc.), 337-340.

Sinclair, A. T., Notes on the Gypsies, 212-

Author's experience, 212: stealing children, 212, 213; honesty, 213, 214; chastity, 214.

Skinner, Charles M., The Three Wishes: A Quaint Legend of the Canadian Habitants, 341-342.

Smith, Harlan I., Some Ojibwa Myths and Traditions, 215-230:

Introductory note, 215; story-tellers and interpreters, 215, 216; the invasion of the valley, 216-219; the war-party that saw the thunder-bird, 219, 220; Mejewedah, a hero-myth, 220-223; the white deer, 223-225; the girl with the long hair, 225-227; the rape of the Ojibwa maiden, 227-229; the peculiar Not-mitchene, 229, 230.

Stefánsson, Vilhjálmur, Icelandic Beast and Bird Lore, 300–308:

Tales and narrators, 300, 301; mykur or fresh-water horse, 301, 302; polar bear, 302-304; cattle, 304; fox, 304; "rooster's egg," 304; eagle, 305, 306; raven 306-308.

Stewart, George W., A Yokuts Creation Myth, 322.

Stoudt, John Baer, Pennsylvania Riddles and Nursery Rhymes, 113-121:

Riddles 1-37, German and English texts, 113-118; counting-out rhymes 1-5, 119; cradle-songs, 119, 120; on father's knee, paddy-cake, 120; evening prayer, mock sermons, 121.

Thurston, Helen M., Sayings and Proverbs from Massachusetts, 122.

Walker, J. R., Sioux Games, II, 29-36: Bowls, 29; webbed hoop, 29-31; winged bones, game of the young cow, 31; throwing sticks, coat shooting, 32; javelins, tops, 33; boys' bows, bone whirler, 34; wind whirler, pop-gun, 35; horned javelins, dolls, toy tipis, 36.

Wintemberg, W. J., German Tales collected in Canada, 241-244:

The blacksmith and Beezlebub's imps, 241; an Alsatian witch story, the Devil's bridge, 242; story of the snake-king, a fairy wife or nightmare (Alsatian), 243.

